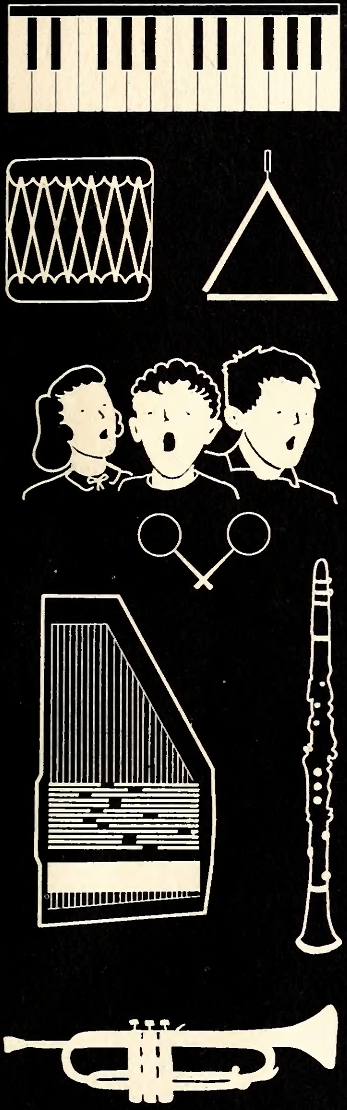

MUSIC

A RESOURCE BULLETIN
GRADES ONE-TWELVE

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MUSIC

A RESOURCE BULLETIN
GRADES ONE-TWELVE

Issued by the
STATE SUPERINTENDENT OF PUBLIC INSTRUCTION
RALEIGH, NORTH CAROLINA

M 1

ON LISTENING TO MUSIC

Music is a magic word. It is a bubbling brook on a mountainside, and the wind whistling through a lone pine tree. It is the story of a man who has something to tell, but cannot find words. It is something a man can feel, know and trust.

Music has a thousand stories to tell. Each one is different; each one is original. It sings of a harp and a violin. It tells of a mandolin and a darky chanting Foster's melodies, and a black-faced showboat singer doing "Ole Man River." Music tells of Caruso, of Jolson and Crosby. It means a gallant opera, and a skipping dance tune.

Music is the bread of man. It allows him to win wars and worship God; to sing of love and mystery. Music is the soul of a man that sings with the angels; it is the heart of man that gives him courage and faith. Music is so great that old men shake their heads, yet so simple a child can understand.

Music is a gift. It hides inside a man until it must burst forth with the force of the greatest winds and highest seas. It is a magic word; it is a thousand times and places. It is, it must be, a gift from God.

GILBERT BEESON, 11th Grade
Red Springs High School

FOREWORD

Music is correlated and interrelated with the entire school curriculum. Appealing to the aesthetic, spiritual, emotional, and physical nature of the child, it is adaptable to every age and interest level and to every degree of mental and physical development. It expresses the finest thoughts and aspirations of mankind. It is a cultural force in elevating the quality of the home, the school, and the community. It is desirable, therefore, that schools afford children an opportunity to understand, interpret, appreciate, and make good music.

This publication has been prepared as an aid to teachers in improving their instruction in the area of music education. It is intended as a guide in the use of teaching materials and as a source of reference for both the classroom teacher and the music specialist. Through close cooperation between the school administrator, the music specialist, and the classroom teacher, our program of music can be strengthened and the lives of our boys and girls greatly enriched.

Chas. F. Carroll

State Superintendent of Public Instruction

May 20, 1955.

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I AM MUSIC

Servant and master am I; servant of those dead, and master of those living. Through me, spirits immortal speak the message that makes the world weep, and laugh, and wonder, and worship.

I tell the story of love, the story of hate; the story that saves, and the story that damns. I am the smoke which palls over the field of battle where men lie dying with me on their lips.

I am close to the marriage altar; and when the grave opens I stand nearby. I call the wanderer home, I rescue the soul from the depths, I open the lips of lovers and through me the dead whisper to the living.

One I serve as I serve all; and the kind I make my slave. I speak through the birds of the air, the insects of the field, the crash of waters on rock-ribbed shores, the sighing of wind in the trees; and I am even heard by the soul that knows me in the clatter of wheels on city streets.

I know no brother, yet all men are my brothers; I am the father of the best that is in them, and they are fathers of the best that is in me; I am of them, and they are of me. For I am the instrument of God. I AM MUSIC.

PREFACE

This music bulletin has been prepared with the belief that teachers will find in it new insights into the importance and place of music in the lives of boys and girls. It attempts to provide for both general and special teachers in not only the "why" but the "how" of music education.

This guide is the joint product of music educators in our public schools and the advisory staff of the State Department of Public Instruction. We should especially like to acknowledge the contributions of the following:

Public School Music Specialists

Chrystal Bachtell, Robert Barnes, Annie Gray Burroughs, Carl Cronstedt, Katherine Detmold, Jean Dickerson, Mildred Doub, Richard Ebert, Helen Graham, J. Kimball Harriman, David Helbert, Birdie Holloway, Eugene Hood, Carlotta Jacoby, Evelyn Johnston, Julia Lawrence, Margaret Marsh, Adeline McCall, Jean Miller, Colleen Moon, Annie Ryan, Charles Taylor, Eva Wiseman, Ruby Woolf, Annyce Worsham.

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A. B. COMBS, *Director*
Division of Elementary and Secondary Education

ALLAN S. HURLBURT
Assistant Superintendent

For many, a musical career has its foundation in the school music program.

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INTRODUCTION

MUSIC FOR TODAY'S SCHOOLS

In a modern school, music activity enriches the entire school program. Music should be a genuine part of general education, rather than an isolated series of music "lessons". In the past, the term "Public School Music" reflected the thinking that there was one type of music taught in school and another type consumed in daily living. Today, the term "Music Education" connotes that all types of classroom activity may be enriched through the contribution which music can make.

The technical aspects of music are still being taught. Such understanding is a necessary outgrowth of whatever activity is going on in the classroom. Use of music symbols and techniques in such a setting will be meaningful and long remembered by children.

The place of music in the school program may be stated in terms of:

MUSIC FOR RECREATION: A little deviation from the routine of regular class activities is always welcomed by both teachers and pupils. After a concentrated study in arithmetic or social studies, a song or a singing game will serve as a rejuvenation and refreshment of spirit and clear the atmosphere for the class activities to follow. Music for recreation is usually something the class knows well, something in which everyone can participate wholeheartedly.

MUSIC AS A CONDITIONING FORCE: In every classroom comes the moment when a change from a strained situation is welcome and necessary. The wise teacher uses music to project the minds of her pupils into an entirely new avenue of thought. After a recess period when children return to their classroom, much confusion can be avoided if children are allowed to relax by reading, drawing or just sitting quietly while they listen to some recorded music.

Music is used to condition the thoughts and feelings during the lunch period. Stores and factories use music as a background for many types of activity in order to control the atmosphere or mind of the worker. He may not listen to the details of the music, but will be influenced by the mood produced by it. Thus music becomes a tool to stimulate a complacent mind or soothe the over stimulated situation.

MUSIC WHICH IS ASSOCIATED WITH BASIC CLASSROOM ACTIVITY: Music offers an opportunity for the enrichment of the entire curriculum. The social studies take on new meaning and excitement when the record of the past and present is studied through the rich associations produced through music. The political, social and economic progress of any national group is plainly visible through the songs, dances and instrumental expression of the people.

MUSIC THEORY: The technical aspects of music which include the understandings of the printed page, note reading and nomenclature of music must continue to be emphasized. Not through isolated "lessons" in music theory, but taught as necessary tools and information as necessary to the fulfillment of all musical activities in the classroom. Thus music theory becomes a functional part of every phase of music activity.

The music specialist is used as a resource person for the entire school program. To serve in this capacity, the schedule of the specialist should be flexible to allow for maximum aid to the general classroom program. In making the transition between the traditional program (which asks the music teacher to teach a music program on a prearranged schedule) and the new program (which allows the specialist to enrich the total curriculum), it is suggested that a small amount of time be set aside as an "on call" program. Teachers requesting "on call" aid should make requests in writing or personal consultation, outlining the type of service desired. More "on call" time may be made available as the program grows. In some situations the entire time of the specialist may be "on call". Careful planning between the classroom teacher and the music specialist is imperative in order to insure success of the program.

In the 8-4 plan of school organization, it is conceivable that the specialist would give more of her time to the upper grade program, since the techniques involved are more difficult than in the lower grades. In a departmental junior high school program, the music specialist would teach the scheduled music classes and serve as a resource person to the subject area teachers.

High school subject teachers are making increasingly more demands on the music specialist in an effort to enrich their regular class work.

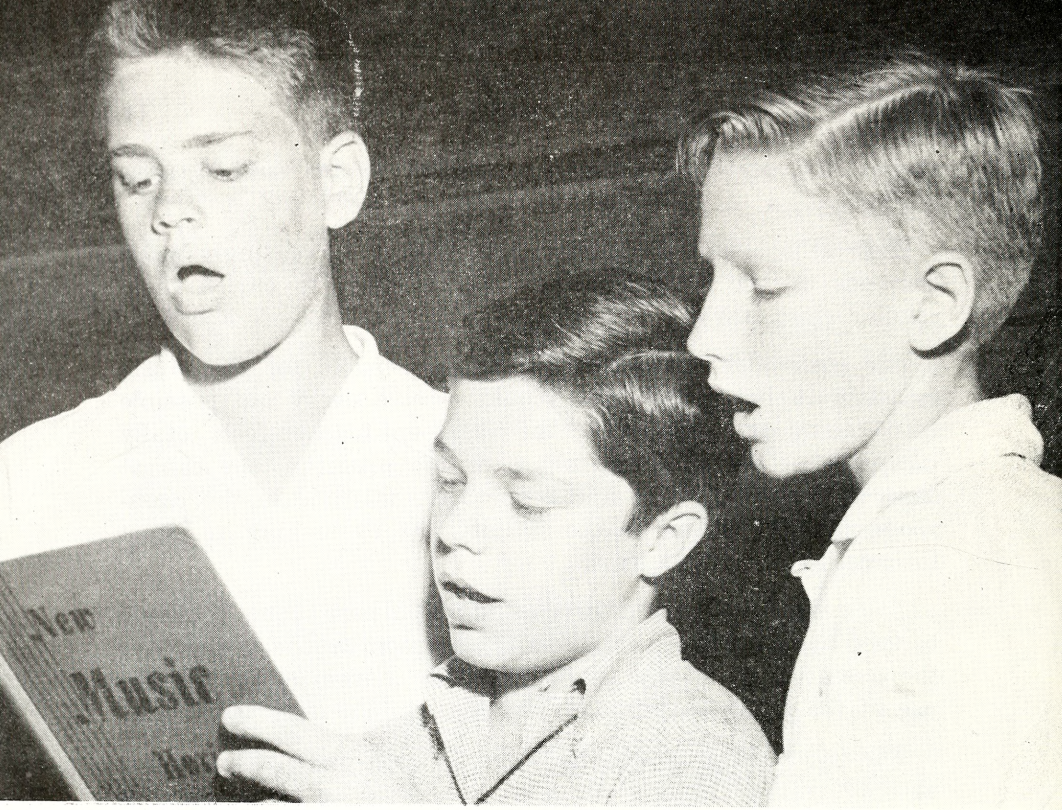
The classroom teacher should be responsible for the music program in her room. She should receive every aid possible from the music specialist. If the classroom teacher feels totally incapable of teaching any phase of the program, she can at least present a positive and cooperative attitude in the classroom by participating in the activity and by making an effort to learn as the pupils learn.

The music room should serve as an all-purpose room. It should be used by the music specialist and classroom teachers whenever there is need for a large space for bodily movement and for the use of the many music materials and equipment housed there.

The assembly program should be an outgrowth of classroom activity, rather than a program rehearsed to exploit a few talented children.

Instrumental music classes for elementary school children should be so scheduled that no participating child will be absent from a class activity in any given area more than one time per week. A satisfactory solution of this problem rests in the careful planning and cooperation of the school principal, the classroom teacher, and the music specialist.

Marks for achievement in the music area are not necessary. If marks are given, they should be reported by the classroom teacher in consultation with the music teacher.



Singing in small groups promotes more independent and concentrated ensemble techniques.

SINGING

Because everyone is equipped to some degree by nature to participate in singing, it is the basic activity in music education. Boys and girls should never be denied the privilege of using and developing the most expressive of instruments, the voice. Singing, as a child's first group participation, paves the way for social development in many phases of life. Participation by boys and girls in singing groups of a community nature leads to a large fellowship with people with whom they work and play.

Speak, and you are my fellowman.
Sing, and we are brothers! (HIPPEL)

SINGING EXPERIENCES

Experiences and values Singing should provide many worthwhile experiences.

- Children enjoy learning songs which are adapted to their age and experience and are related to their school, home and community life.
- Children with vocal problems respond to individual and small group attention.
- Children with emotional problems find in singing a desirable outlet.
- Singing provides opportunity for individual creative expression.
- Learning to read a score is to begin literacy in music.
- Intercultural appreciations and understandings can be developed through acquaintance with great artists and composers through their music.
- Musical talent finds expression and development in individual and select group activities, such as chorus.
- Singing in such activities as assemblies, rallies and homeroom meetings encourages all students to participate in the program and helps to develop group coherence and a feeling of belonging.

Voices of growing boys and girls Children's voices run the gamut of individual differences. Some "sing like angels," while others seem "to have no music in their souls". A wise teacher understands the individual differences of children and works to help each child do his best at his own singing level.

Voice characteristics of children The characteristics of each child's voice on each maturity level are difficult to state simply, because they vary with when and where a child uses his voice. A child uses one voice in a formal music lesson and many other voices in self-initiated activities. The voice is not so delicate an instrument as is commonly thought. In listening to sounds on the playground, one realizes that a healthy body houses a healthy instrument. *Guided sing-*

ing experiences should teach children the differences between yelling on the playground and singing in the classroom.

Certain changing characteristics are noticeable in boys' and girls' voices as they grow and develop:

Primary Maturity Level. The formal singing voice is usually light and thin in quality, but becomes richer in tone quality as the body changes in size and shape.

Intermediate Maturity Level. The voice increases in warmth and gains in strength and in expressive quality. During this period the pre-adolescent boy sings with unusual purity and brilliance of tone.

Junior High Maturity Level. The range of the boy's voice begins to narrow at adolescence. The girl's voice changes mostly in quality. The boy's voice can present a real problem at this age level. He finds himself a soprano one day and a bass the next. By listening to the boy's speaking voice, the teacher is able to determine to some degree what is taking place in his singing voice.

A student whose voice is changing should be prepared to accept the new vocal development. He should hear recordings, or better still, actual singing by the adult male voice. Experiences can be related to the class by singers who have successfully bridged the changing voice period. Stress masculinity of voice. There will be many boy sopranos and altos in the 7th and 8th grade classes. Refer to them as the high and low voices to avoid suggestions of femininity. Correct uses of the limited range of voice will insure continued enjoyment of singing at the present time and in later years. The music specialist should help in checking voices and arranging the proper singing material for this particular age level as follows:

(1) Select songs suitable for age group. (2) Change key of unison songs to meet needs of group. (3) Select songs that can be sung in unison an octave apart. (4) Select part songs with proper ranges for each part.

For further information concerning the subject of changing voice refer to: *Guide to American Singer,* Bk. 7, p. 6-8; Bk. 8, p. 6-11. *New Music Horizons Teacher's Manual for Intermediate Grades,* p. 26.

The uncertain singer

On every maturity level there are three groups of singers: the *Capable Singer*, the *Follower*, and the *Uncertain Singer*. The "non-singer", commonly called the "monotone", does not exist, except in rare cases due to physical handicaps with which only the physician or speech therapist can cope. The old-fashioned term "monotone" usually refers to a talker or conversational singer who has not found his singing voice. He has not learned to hear or feel pitch variations. If he can hear tonal differences, perhaps he lacks coordination in conveying those sounds through his voice. The term monotone is outmoded. Would you call the child, who has not learned to skip, a "motor moron"? Why not refer to the "untuned" child as an *uncertain singer* and find ways to "tune him up"?

Helping the uncertain singer

1. Let him sing, or try to sing. Singing, like talking, is learned best in social situations.
2. Seat the uncertain singers among the better singers. By hearing others, the *uncertain* singers will soon become *followers*.
3. Provide experiences for singing dramatizations. Children lose themselves and find their singing voices when they are a new personality, pet, or thing: Birds, animals, trains, giants, soldiers, storekeepers, musical instruments. Examples: "Three Little Ducks", Bk. 2*, p. 96 (R) **; "Candy Shop", Bk. 1, p. 31 (R) ; "Playing in the Band", Bk. 2, p. 8; "Giants", Bk. 2, p. 87. Song stories as "Little Red Hen", *Kindergarten Book, Our Singing World* Series. Create stories which imitate sounds of animals, as *moo* of cow, etc., for children to imitate.
4. Songs related to physical activity. The uncertain singer loses his self-consciousness in action songs and often begins to sing. Examples: "Little Tom Tinker"; "I See You", Bk. 2, p. 125; "Santy Maloney", Bk. 3, p. 63; "Paw Paw Patch", Bk. 4, p. 2 (R).
5. Provide songs with words that will indicate how the voice will sing. "Wake Up", Bk. 1, p. 4 (Voice will go up on word *up*.) "Busy", Bk. 1, p. 36 (R) (Voice sings high on word *high*.) Scale songs: "The Singing Stair", Bk. 1, p. 5 (Create songs as swing high, swing low.)

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*All references to books will be made to current State adopted texts: *New Music Horizons*, 1-2-3-4-5-6; *American Singer*, 7 and 8; unless otherwise stated.

**Recording.

6. Individual responses, as singing questions and answers. "Who are you?" *(so-so-do)* "I am John." *(so-so-do)* "How are you?" "I am fine."

Why don't all children want to sing? Occasionally, children other than uncertain singers fail to enter wholeheartedly into singing activities. There are many reasons for disinterest, some of which are as follows: (1) Inexperience in singing due to meager musical background in home and school. (2) Emotional disturbances which often begin in the home but are sometimes created by the teacher. (3) Poor selection of song materials. (4) Poor teaching.

A child who cannot be awakened to music through singing should have opportunities to explore other fields of music. However, every attempt should be made to help each child, regardless of talent, to express himself through song.

> *The woods would be very silent if*
> *only the birds sang who sang best.*

Is a pitch pipe necessary? The pitch pipe should be used to insure the correct pitch of all songs. If necessary, the music teacher should help teachers learn to use a pitch pipe. Songs may be marked with the key name and beginning note of song. If no pitch pipe is immediately available, use such instruments as the xylophone, melody bells, tonette, autoharp, and piano. Pitch may also be obtained from a record. Children often make excellent song starters.

Music has no chronological age Children can sing almost anything they hear. If a list of "school" songs is not available, the teacher can draw from her list of "personal" repertoire. Songs which have pleasant associations for the teacher will give genuine pleasure to boys and girls, because the teacher is sharing what she knows and understands best. Children will select their favorite song from a list of what the teacher once thought was an inadequate musical repertory.

Suggestions for presenting a song When presenting a song keep in mind the following:

1. Do not over-motivate a song.
2. Select a song which fits the mood of the occasion, i.e., quiet time—quiet music, etc.

3. The song should be sung as a whole so that the children will grasp the entire musical idea. Boys and girls will want to join in before the song is learned. After they have participated, they are usually willing to listen to the song several times without interruption.
4. Avoid whenever possible the formalized conditions of singing.

A singing session can be as intimate as a story hour.

Songs which make you want to sing

1. Familiar songs—Familiar songs are like favorite stories. They become old friends.
2. Action songs—Children lose their inhibitions about singing while engaged in actions. Examples: "The Noble Duke of York"; "Sing a Song of Six Pence", Bk. 3, p. 45.
3. Songs of (or related to) child experiences—Birthday songs, rope jumping songs, etc.
4. Nonsensical songs with tripping word rhythms—"Sourwood Mountain", Bk. 5, p. 175 (R); "Frog Went a Courtin' ", Bk. 5, p. 126.

Music fundamentals are learned through writing and singing original songs.

OUR SPRING SONG
Chirp, chirp, chirp! Sing Mis-ter Ro-bin, Chirp, chirp, chirp! Spring-time is here
hap-py! Tra la la! Tra la

5. Ice breakers and camp songs—"Smile", "Under the Spreading Chestnut Tree", "Old MacDonald Had a Farm".

6. Songs of vigor—"Blow the Man Down"; "Stouthearted Men" *(Music for Today,* Silver.)

7. Idealistic songs—Hymns, patriotic songs.

   Children will like almost any song, if well presented.

Each school could well develop a cumulative song list to insure a continued singing program in all grades.

Vocal drill should be meaningful There is no place for *isolated* vocal drill in the primary grades. Drill is necessary and meaningful only when it is an outgrowth of a problem in a song.

The mood and word content of a song determine the quality of voice to be used. Children's voices are more vigorous than exact, but with the contrasting of a robust song with a quiet one, discriminating tone quality will be developed. Good tone quality and beautiful singing in childhood and youth are not brought about by means of specific training in vocal techniques. It is often the expressiveness of the song which brings out the desired quality in singing. Example: "Santa Claus", Bk. 2, p. 42; "Silent Night", Bk. 2, p. 34 and Bk. 5, p. 53; "Caisson Song", Bk. 5, p. 12; "Cradle Song", Brahms, Bk. 1, p. 115.

Suggestions to the teacher

1. Good singing encourages good posture. Posture reflects one's feeling. An alert, happy, singing child will sit and stand correctly. The teacher should be a good example.

2. Breathing while singing should be as natural as when talking. Why break a phrase or sentence or musical thought to take an obvious breath? If a song says something or tells a story, sing as you would speak by keeping continuity of sentences and phrases by breathing only at appropriate places.

3. Singing is an excellent means to stimulate correct enunciation and pronunciation of the English language. Dialect and provincial pronunciation should be avoided, unless the song demands it. Make a song say something. The idea will help to encourage clear enunciation. Story telling and dialogue songs are good for projection of words. "The Old Chisholm Trail", Bk. 7, p. 34; "The Little Mohee", Bk. 5, p. 130; "Reuben and

Rachel", *Golden Book of Favorite Songs,* p. 99; "Where Are You Going?", Bk. 3, p. 90; "The Keys of Heaven", Bk. 8, p. 124.

4. Children are imitators of the adult voice quality. The teacher should use the simplest singing voice possible with a range that is neither too high nor too low.

5. Select songs which make it possible for each child to take part in the singing program, regardless of the limitations of his voice. The voice should be kept within its natural range. Forcing the voice up and down will possibly do great harm. Boys with limited voice range like songs with rhythmical "fill in" parts as "Oh, Bury Me Not on the Lone Prairie", or songs with easy harmonized parts as "Sailing", Bk. 6, p. 154; "Charlie Is My Darling", Bk. 6, p. 183; "Invocation", Bk. 6, p. 42; "Camptown Races", Bk. 7, p. 143; "Old Dog Tray", Bk. 8, p. 172.

6. At all times have a good selection of songs with meaningful word content. The vocabulary of the songs should be checked for suitability, especially for younger children. Find as many occasions for singing as possible. It will stimulate happy classroom situations.

The role of the classroom teacher The classroom teacher can make greater use of the singing program than anyone else in the school system because she is always in the classroom and can use singing whenever the opportunity arises. If the children are listless, a gay song will help to make them responsive. If the class is over-excited, singing will help to bring it back to normal. If a team has been defeated in a ball game, a song can help to dispel the disappointment. If Latin-America is an area being studied, a song from Mexico will enrich the study. If there are morning devotionals, a hymn will set the mood. Many varied experiences in the classroom will be lost, if children have to wait to sing until 10:00 o'clock on Tuesday morning when the music specialist arrives.

The classroom teacher is always available for making the greatest use of the resources in the room for child growth and development. Daily use of vocal experiences will open new avenues of growth for both pupils and teacher.

The voice is a resource within the school room

The child gains status in the group whenever he is allowed to sing a song for his classmates and to share it with them, even though he does not have one of the better voices in the class. Tone games, Bk. 1, p. 4-5, etc.; birthday songs; dramatizing songs, “What Does the Puppy Say”, Bk. 1, p. 9; dialogue songs, ‘Where Are You Going?”, Bk. 3, p. 90; response songs, “Hey Little Boy”, Bk. 4, p. 115, and “Vive L’Amour”, Bk. 7, p. 167.

The teacher can help to open new worlds to a child through singing. Animals, trains, people, love, adventure and ideals when sung about take on new meaning. “Farmyard Pets”, Bk. 2, p. 108 (R); “Travel”, Bk. 3, p. 23 (R); “Little Heidi”, Bk. 4, p. 78 (R); “Sailing”, Bk. 6, p. 154; “Cielito Lindo”, Bk. 7, p. 76; “Brotherhood”, Bk. 6, p. 31.

Classroom teacher is urged to use her background

The teacher says, “I like music but I can’t sing”. Many times she means that her voice is not suited to the performance of the type of music which she has been taught to respect as good, such as “classical” music. Often the untrained voice of the teacher will convey more and is more acceptable to the children than the voice of a concert singer. If the teacher is acceptable to children, whatever she has to share will also be acceptable. Singing together brings about an intimate relationship within the classroom.

Resources for help in the singing program

It is a rare person who “can’t carry a tune in a bucket”, but if for some physical reason a teacher cannot sing, she may depend on other sources, such as:

1. Student song leaders (4-H boys and girls have a live repertory of songs).
2. Other teachers, or the principal, might like to share their singing experiences.
3. Future teachers from the upper grades could take over the class for a singing session, as they often do for a story hour.
4. The music specialist is available for classroom work and for in-service programs to help with personal vocal problems.
5. The piano and bells can be used to “pick out” the song.

6. The phonograph with a number of fine singing records to go along with State-adopted and supplementary texts is an invaluable aid. The recordings serve as models for interpretation and cover a wide range of song activities. In addition to the recordings that accompany the music series, there are other delightful singing records from Children's Record Guild and other sources. (See Listening Chapter.)

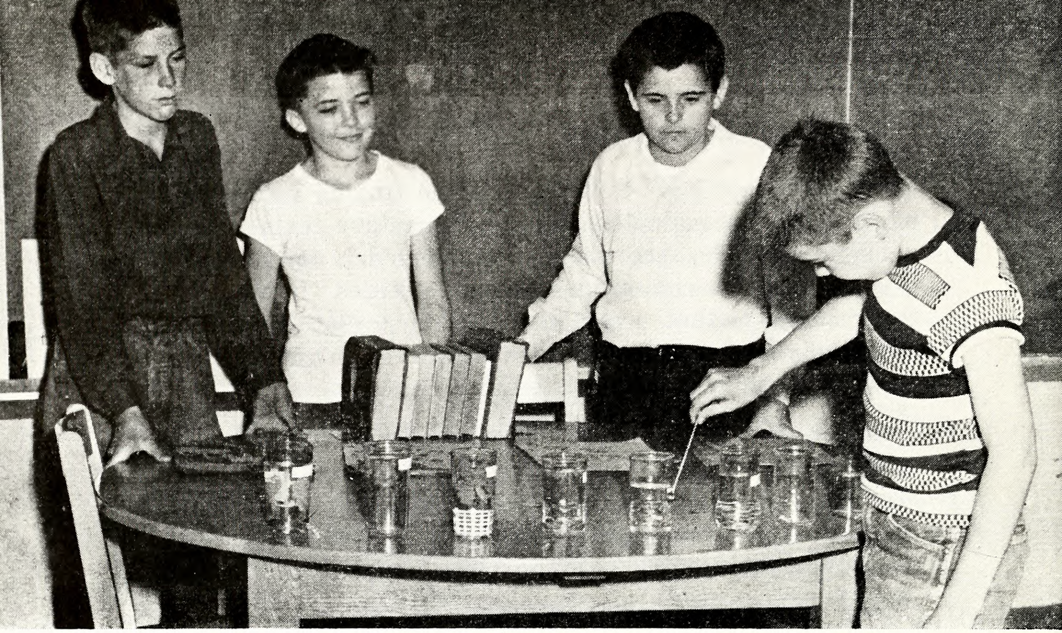
Criteria for selecting song recordings

Careful evaluation of all recordings should be made before they are purchased:

1. Recordings should suggest a number of experiences, for example, "Whoa, Little Horses", YPR 714; "The Four Bears", CR 1009; "The Concertina That Crossed the Country", YPR 414.
2. Recordings that present different kinds of voices: baritone, tenor, alto, soprano. Young children are not confused by male singers' voices. They are too interested in the song content to mimic the type of voice of singer.
3. Recordings with melodic line simple enough for child and adult to follow.
4. Recordings that tell a story. The narrative itself often gets children to sing. "The Little Red Hen", C.U.S. 11, Decca; "Raggletown Singers", Luther.
5. Recordings with an aesthetic quality which will make them a permanent part of the child's repertoire.
6. The most important evaluation of the singing recording is, does the recording *make the children want to sing?* Example: Frank Luther and Burl Ives recordings. Keep constant check on needle and condition of recordings so that the children may hear the songs at their best. *Your singing program can become distorted if the songs to be learned are not properly produced on a good phonograph.*

Listen to singing records

Children should be taught to listen to recordings carefully before singing. If the recording is an action song, let the actions come first, fit the words in later. If the song is difficult, play it several days before attempting to sing it. In learning the songs with books in hand, discover as much as possible about the song before playing the record. Study the words, the melodic contour,



Tuned water glasses are a valuable aid in learning new songs

etc., then play recording. There will be better understanding of the song at first hearing.

Records are wonderful teaching aids, but never take the place of the live voice of the teacher.

Make your own song
From your own heart
With your own voice
And see how beautiful
The world is.

PART SINGING

Enrich the familiar song with parts

The melody is the essence of the song. Harmonic backgrounds, descants and cadences are all used to ornament the melody. Because of the importance of the melody, it is good procedure to allow the class to become familiar with the melody before the supporting harmonic part is introduced.

Part singing should be encouraged through ear experiences. Enriching a familiar song with harmonic parts is one of the easiest ways to develop a readiness for part singing. This can be done in the following ways:

- *Chording:* A harmonic feel is provided through the use of the I, IV, V chords to support a familiar melody. Example: "Down in the Valley", Bk. 6, p. 26 (R); Barber Shop Bulletin, State Department of Public Instruction.

- *Cadence Harmonies:* Closing a song in 3rds or 6ths. Example: "For He's a Jolly Good Fellow", Bk. 5, p. 153.

- *"Altoing"* and *"Tenoring":* Composing harmony parts to familiar songs in 3rds and 6ths. "Home on the Range", "Bicycle Built for Two".

- *Descants:* A familiar melody with a counter part written to be sung above or below melody. Example: "Brother's Row", Bk. 4, p. 168 (R); "The Ash Grove", Bk. 5, p. 188 (R).

- *Rounds and Canons:* A melody written that may be sung in unison or in two or more parts. Example: "Three Blind Mice"; "How Lovely Is the Evening"; "Thankful Song", Bk. 5, p. 125.

- *Leader Response Songs:* While a note in the melody is being sustained other parts sing in rhythm last words of phrase. Example: "Eight Bells", Bk. 6, p. 61 (R); "Oh Bury Me Not on the Lone Prairie".

Rounds and canons are not the basis for harmonic part singing because the parts usually move too fast to give harmonic feel; however, rounds can be sustained at the ends of phrases to give a feeling of harmony. Children in the first grade can sing rounds. Chording, singing in 3rds and 6ths by ear, give real harmonic feel to what in time the eye will be ready to see in notation as part singing.

Make parts interchangeable In the upper elementary grades, most boys and girls have not yet become permanent basses or altos. Students should have the opportunity to exchange parts. Easy chording and descants below melody of familiar songs will help boys with changing voices find their places in the singing program. Boys with changing voices can sing a melody an octave below the given part. Singing in octaves is the earliest known form of part singing. Another type of part singing is the "question and answer": "The Keeper", Bk. 4, p. 162 (R); "Little Sir Echo".

ACCOMPANIMENT

The use of the piano in singing is to enrich the song, not to over-balance it. Overuse of the piano dulls the ear and produces dependence on instrument for leadership. Loud accompaniment hinders both teachers and pupils from hearing what is being sung.

The accompaniment books for the State-adopted series are a valuable aid to the teacher.

The instruments of the orchestra and band can add to the singing program: (1) Fanfare. Example: "God of Our Fathers", Bk. 6, p. 1. (2) Playing of descants and added parts. "Old Folks at Home", Bk. 6, p. 180. (3) Playing the chording parts or other parts so that all may hear how part sounds. (4) To accompany the singing. (See Instrumental Horizons.)

Rhythm instruments ornament a song: Example: Drum, "When Johnny Comes Marching Home", Bk. 5, p. 20; bells, "Jingle Bells", Bk. 4, p. 79; rhythm sticks or xylophone, "Hickory Dickory Dock", Bk. 2, p. 61.

Melody bells, xylophone, and tonette make attractive accompaniments for songs, playing melody or the common tone in two chord song as D in key of G.

The autoharp, guitar, and ukelele lend themselves to certain types of songs, giving a feeling of tonality and rhythm to song. The music specialist may give autoharp marking for songs widely used. (See chapter on Social Instruments.)

SPECIAL GROUPS

Enrich school program Special groups, such as glee clubs, choirs or vocal ensembles, extend the school programs and gain community support for school activities. The purpose of such groups is to provide musically talented pupils with a means of expressing themselves with materials that require greater skill than that used in the classroom. However, special groups should never be exploited at the expense of the general music program. They should be an outgrowth of classroom activity. Special groups can provide motivation for general improvement of singing technique in the classroom.

Organization The music specialist usually directs the training of the special groups, but often well qualified classroom teachers and principals can do this effectively.

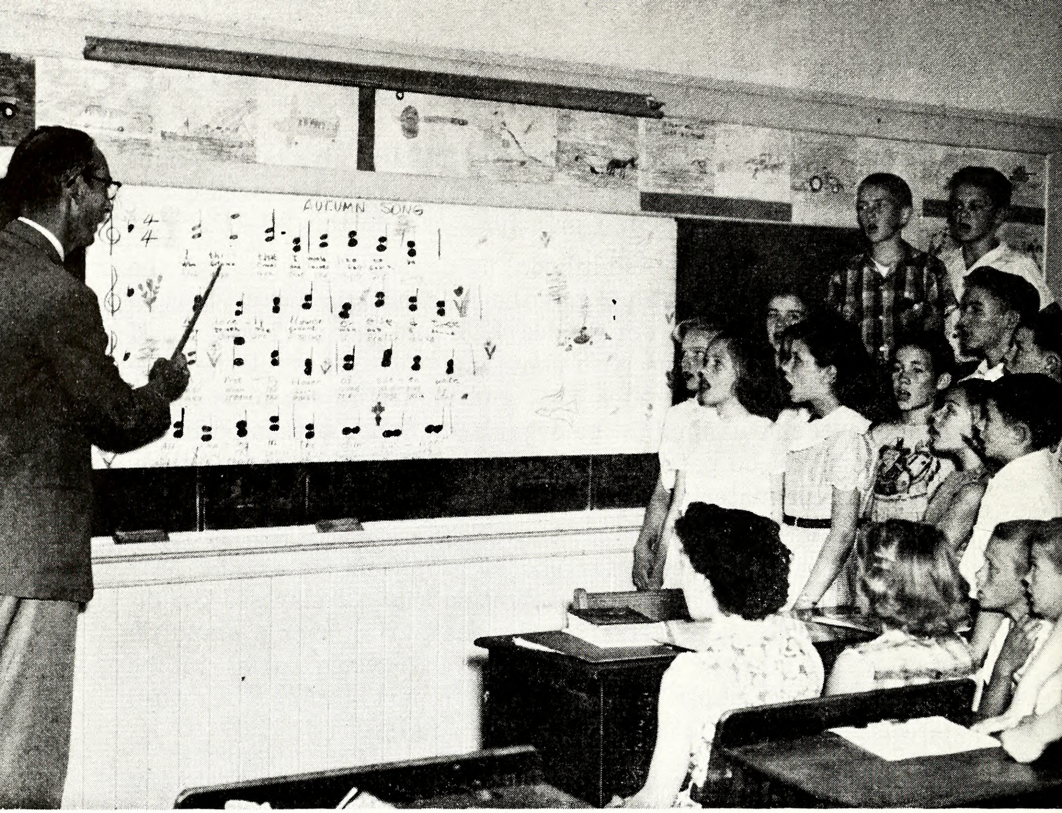
Chorus organization and scheduling depends on the size of the school, the administration, and the teachers available. Special groups should come from grades 4, 5, and 6, and 7 and 8. If the teacher cannot cope with changing voices, it would be wise to limit selection to grades 4, 5, and 6. If the school is large, grade level choruses might be organized. Songs presented in the classroom can be polished and ornamented during chorus time. Added fresh material will help to keep up the interest of the group.

Seating arrangements for choral groups is important. Arrange the group according to height so that all may see the director. The weaker parts (inner voice parts) should stand on the outside and the stronger parts (outer voice parts) in the middle in order to give better balance to part singing. Beautiful effects may also be had in fine unison singing.

Social opportunities of special groups Because of the opportunities for developing desirable social understandings in a mixed chorus or glee club, it is recommended that these activities usually enroll both boys and girls. Sometimes boys' choruses are sponsored in the upper grades to capitalize upon the beautiful quality of boys' voices during pre-adolescence, to maintain boys' interest in singing during the period of voice changes, and to afford each boy an opportunity to use his entire voice range, which could be from soprano to bass.

Small ensembles such as trios, sextettes, and barbershop quartets afford further creative opportunity. These groups are small enough to be flexible and can represent the school in activities where it would be impossible to use a large group. Voices selected for these groups should be carefully blended.

Selection of students Boys and girls of the upper grades should be aware of individual differences in singing abilities and realize that: (1) the best voices should represent their classrooms; (2) voices should be chosen to make a balanced group; (3) staging facilities limit the number in a group. There should be ready replacements from the general music class.



A sixth grade learns basic concepts of harmony through writing and singing of a two-part song.

The voice is determined by its quality

Tryouts can be held before class or in private. If students are accustomed to singing alone in class, tryouts in class may not be embarrassing. In the tryouts it is well to remember that it is not *how high or how low* a voice is that makes it a soprano, alto, tenor or bass—but that the *quality* of the voice is the determining factor.

Responsibilities of choral groups

1. Choral groups should:
    - Be good examples of group singing.
    - Provide good music for those who have little opportunity to hear it otherwise.
    - Lead in assembly singing.
    - Represent the school in community activities.
2. Choral groups can be one of the most popular groups in the school because:
    - They require few and inexpensive materials.

- They are easily prepared for early performance soon after organization.
- They are adaptable to all types of school and community programs.
- They present an opportunity to sing under directed leadership.
- They offer social opportunities which lead to city, county, and statewide fellowship through participation in festivals, etc.

THE ASSEMBLY

Music should be a part of all school assemblies. It should be well planned and should amount to more than singing the "Star Spangled Banner" or "America". The singing assembly unifies the school and helps alleviate restlessness. Singing is a morale builder. Songs should be selected to fit the mood of the occasion —hymns for devotionals, patriotic songs for patriotic occasions, pep and school songs for rallies. When the assembly is devoted entirely to singing, a well planned program and an easy informal attitude on the part of the leader should be used in order to make the occasion relaxing and enjoyable. Opportunity should be given for participation by individual students and by small groups.

Assembly tips If assembly sings are not customary, it is best to start with individual grade levels, then follow with primary, elementary, and seventh and eighth grade sings. In time boys and girls will have a common list of songs which can be shared at an all-school assembly. The following suggestions will help make an assembly sing effective:

1. Have faculty and student planning committees.
2. Provide good leadership.
3. Have a good accompanist.
4. Use choral and instrumental groups to provide interest and leadership.
5. Have a ready list of songs including hymns, patriotic songs, ice breakers, rounds and songs for "barbershop harmony" and "leader-response songs."

6. Enrich familiar songs with harmonies and descants by special choral groups or instrumental accompaniments from band or orchestra.
7. Make use of the social instruments.
8. Have group to sing accompaniment to square dance group on stage for variety.
9. Single out students who "need a lift" for special participation in assembly.
10. Let assembly sings be an outgrowth of the singing in the classroom. The assembly sing should be so planned that every student will have an opportunity to participate.
11. Provide song sheets or slides if books are not available. The best singing results when students have memorized the songs.

ADDITIONAL BOOKS

To enrich the singing program, it is suggested that additional books for singing be made available for teachers and pupils. These books may be kept in classroom and library.

SUPPLEMENTARY TEXTS:

Armitage, et al. *A Singing World.* Books 1 through 8. 1941-49. Birchard.
Beattie, et al. *The American Singer.* Books 1 through 6. 1944-47. American.
Fullerton-Wolfe. *Together We Sing.* 1952. Follett.
Hood. *On Wings of Song.* 1949. Ginn.
McConathy, et al. *American Music Horizons.* 1951. Silver.
---------- *World Music Horizons.* 1951. Silver.
Pitts, et al. *Our Singing World.* Books 1 through 8. 1949-54. Ginn.

BOOKS FOR THE YOUNG CHILD:

American Childhood Education International. *Songs Children Like.* 1952. A.C.E.I.
Bertail. *The Complete Nursery Songbook.* 1947. Lothrop.
Crowninshield. *Songs and Stories about Animals.* 1947. Boston.
---------- *Stories That Sing.* 1947. Boston.

Gale. *Nursery Songs. (A Little Golden Book.)* 1942. Simon.
Landeck. *Songs to Grow On.* 1950. Marks & Sloan.
McCall. *Timothy's Tunes.* 1943. Boston.
Seeger. *American Christmas Carols.* 1953. Doubleday.
_______ *American Folk Songs for Children.* 1948. Doubleday.
_______ *Animal Folk Songs for Children.* 1950. Doubleday.
Werner. *The Little Golden Book of Hymns.* 1947. Simon.
_______ *The Little Golden Book of Singing Games.* 1947. Simon.
Wessels. *The Golden Song Book.* 1945. Simon.
Wheeler. *Sing for America.* 1945. Dutton.

BOOKS FOR OLDER BOYS AND GIRLS:

Beattie, et al. *The New Blue Book of Favorite Songs.* 1941. Hall.
Boni. *Fireside Book of Folk Songs.* 1947. Simon.
Coleman. *Christmas Carols from Many Countries.* 1934. Schirmer.
Daniel. *Round and Round and Round They Go.* 1952. Birchard.
Heller. *Christmas: Its Carols, Customs and Legends.* Hall.
Krone. *From Descants to Trios.* 1944. Kjos.
_______ *Intermediate Descants.* 1954. Kjos.
_______ *Our First Songs.* 1949. Kjos.
_______ *Our Third Book of Descants.* 1948. Kjos.
_______ *Songs to Sing with Descants.* 1940. Kjos.
_______ *Very Easy Descants.* 1951. Kjos.
Rhea. *First Songs in Harmony.* 1954. Morris.
_______ *Unison Songs with Descants.* 1952. Morris.
Siegmeister. *Singing Down the Road.* 1947. (Boys) Ginn.
_______ *Way Up On Ole Smokey.* 1950. (Girls) Ginn.
Wilson. *Choral Program Series. Bk. 1.* 1944. Silver.
_______ *Choral Program Series. Bk. 2.* 1945. Silver.
_______ *Music Americans Sing.* 1948. Burdett.
_______ *Music the World Sings.* 1952. Burdett.
_______ *Rounds and Canons.* Hall.
Zansig. *Singing America.* 1941. Birchard.

(Recreational song collections are available from Cooperative Recreation Service, Delaware, Ohio, and Board of Education, Methodist Church, 810 Broadway, Nashville 2, Tennessee.)

FOREIGN LANGUAGE SONG BOOKS:

Labastille. *Canciones Tipicos.* 1941. Silver.
The Latin American Song Book. 1942. Ginn.

Rondes et Chansons *Vieilles Chansons*	Lausanne Editions Novos S.A. 1944. Available from Librarie de France, Rockefeller Center, 610 Fifth Ave., New York 20, N. Y.

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American Childhood Education International. *Children and Music.* A.C.E.I.

Andrews. *Guiding Junior High School Pupils in Music Experiences.* 1953. Prentice.

Armitage, et al. *A Singing School Teacher's Manual.* 1940-49. Birchard.

Beattie. *Guide to the American Singer.* American.

Flagg. *Musical Learning.* 1949. Birchard.

Hood and Schultz. *Learning Music Through Rhythm.* 1949. Ginn.

Krone. *Music in the New School.* Rev. ed. 1950. Kjos.

——— *Music Participation in the Elementary Schools.* 1952. Kjos.

——— *Music Participation in the Secondary Schools.* 1952. Kjos.

Leonhard. *The Song Approach to Music Reading.* 1953. Silver.

Matthews. *You Can Teach Music.* 1953. Dutton.

McConathy, et al. *New Music Horizons Teachers Manual.* 1947-48. Silver.

Morgan. *Music Education in Action.* 1954. Kjos.

Murray. *Dance in Elementary Education.* 1953. Harper.

Mursell. *Music in the Classroom.* 1951. Silver.

Pitts, et al. *Our Singing World. Guide and Teaching Suggestions.* 1952. Ginn.

——— *Our Singing World. The First Grade Book.* 1949. Ginn.

Seeger. *American Folk Songs for Children.* 1948. Doubleday.

Sheehy. *There's Music in Children.* Rev. ed. 1952. Holt.

MUSIC READING

Gone is the old philosophy that music reading was an acquired skill, developed through the teaching of voluminous materials, and totally isolated from meaningful classroom activities. While struggling through songs labeled "reading", "note", or "observation", students lost the true meaning and feeling for music. Comprehension and enjoyment were buried beneath a pile of treble clefs, key signatures, and other musical abstracts. The total aim in the early school music program was skill in music reading, even at the expense of *enjoyment.*

Music reading should be meaningful

Happy experiences with music should be the basis for a music reading program. Meaningful material for reading experiences is well supplied through the areas of music for fun (recreation), music for conditioning, and music which integrates with classroom work. Incidental music reading through everyday associations with music should take the place of the isolated drill. Gradually symbols will take on meaning and become a part of the whole. When this is realized, the learner will have a feeling of accomplishment similar to that which he felt when he first read his favorite story alone. *There is joy in understanding what one is learning.*

More than one approach to music reading is necessary

Education today is focused on the learner. To find something that will arouse interest and create a desire to learn is sound teaching. In music education, many kinds of experiences are offered with the hope that each child will find some that he will particularly enjoy. Music reading must not be confined to any single approach. Several approaches must be tried to meet various needs.

Music Readiness.

The process of music seems to unfold in this manner.

We hear, then sing.
We hear and see, then sing.
We see, hear (inner hearing),
and sing almost simultaneously.

The last step is called reading music, or singing by note. Through many approaches to music the student will advance from the stage of *seeing what is sung to singing what is seen.*

Feeling for music is essential for its understanding

Grade level approaches to music reading will be avoided in this chapter, since the ability to read music is largely determined by preceding experiences in singing, playing, and feeling music. The second grade child with a rich musical background will more likely have a better understanding of notation than the 7th grader who had none. *The approach to the music reading program is essentially the same on all maturity levels. The material must be suited to the age level.*

Tonal and rhythmic concepts of music that go up and down, slow and fast, soft and loud, must be experienced to be understood. Pictures of music (notation) will take on new meaning after listening, singing and moving to music that goes up and down, and walks and runs. High and low tones will begin to have meaning. The white notes are slow and the black notes are fast. *The eye is now ready to see what the ear has been hearing.*

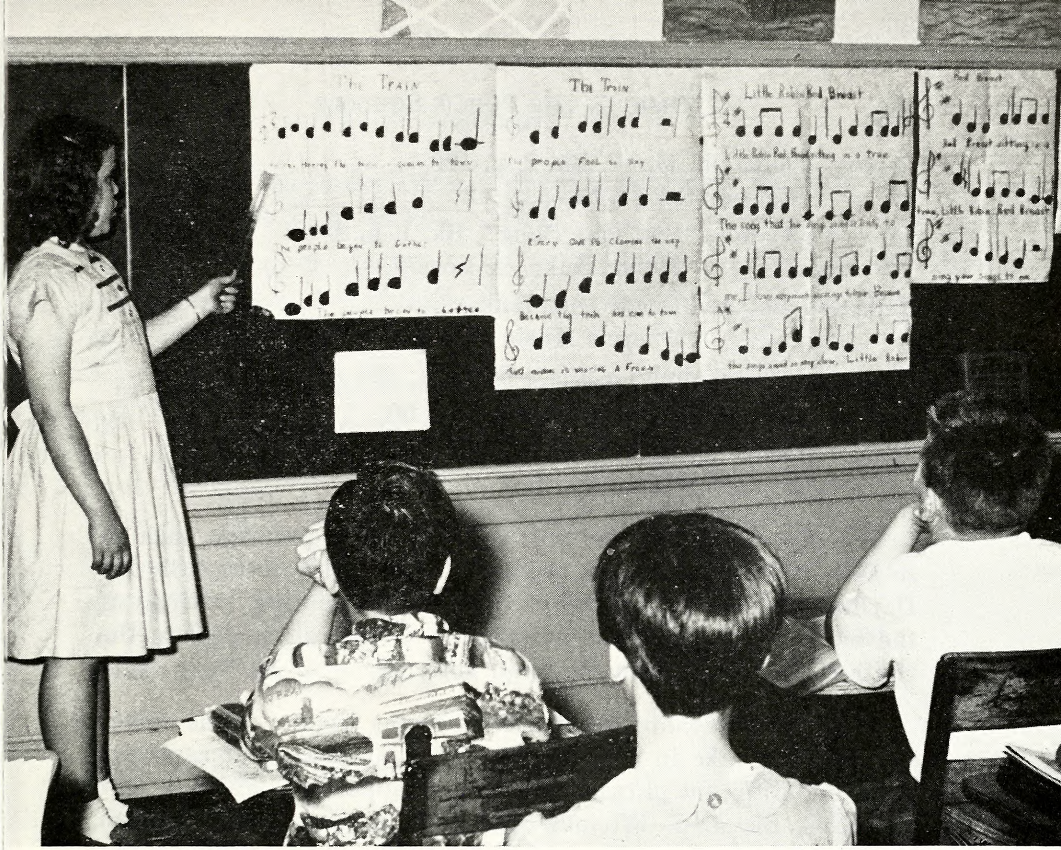
Vocal Approach.

Every effort should be made to use the reading approach which is most natural and for which children have the ready instrument, the voice.

Use the chalkboard for picturing music One of the simplest approaches to music reading is to copy the notation of familiar songs on the chalkboard. Children then may see the general melodic outline, the ups and downs of the melody, and the color (black as fast notes and white as slow notes) of the music. The idea of tempo is conveyed from the mood, words and color of the song: slow music (white), "Jacob's Ladder"; fast music (black), "Old Zip Coon" ("Turkey in the Straw"), Bk. 5, p. 128 (R); slow (mood), "All Through the Night", Bk. 4, p. 128; fast (mood), "Pop Goes the Weasel", Bk. 3, p. 108.

New song material may be presented in the same manner. Picturing musical notation in this way on the chalkboard brings musical meaning out of notation.

Recorded songs for music reading With the extensive use of recorded songs, another simple device for incidental music reading may be tried: (1) Read the words of a song. (2) Discover as much as possible about its notation. (3) Play a recording of the song. (4) Follow the melody. (5) Listen for difficulty intervals. After a time the class may attempt to sing the song without hearing it on the



It is an exciting moment for everyone when the class sings fellow students' original songs.

record; then play the recording to determine how well the notation of the song was understood.

In time, through these simple processes, children will realize that music is more enjoyable when they can read the score.

Tonal Patterns.

Tonal patterns, a vocabulary of sounds

From infancy the child builds up a vocabulary of sounds which becomes distinct enough to be called tonal patterns. "Bye, Bye" usually falls into the pattern of *so-mi*. Children singing on "mm" usually sing as repeated notes *do-do-do-do*, or *do-re-mi-fa-sol*. The universal chant "I have a secret" is *so-mi-la-so-mi*. When children have had many readiness experiences of singing and playing, these and other tonal patterns will be easily recognized in song materials.

M 2 Chant—"Lady Bug"—Action Song Bulletin

So-mi—"This Old Man", Bk. 2, p. 120
"Caisson Song", Bk. 5, p. 12

Do-re-mi-fa-sol—"Birthday Song", Bk. 1, p. 8
"Noble Duke of York"

Repeated notes: "Little Tom Tinker"
"There's Music in the Air", Bk. 7, p. 114

Do-mi-so—"Grandma Grunts", Bk. 3, p. 126 (R)

(variation) "Marine Hymn", Bk. 5, p. 60

Scale: "The Singing Stairs", Bk. 1, p. 5
"Joy to the World", Bk. 6, p. 79

The experienced reader will recognize new patterns such as *so-fi-so,* "Erie Canal", Bk. 5, p. 98 (R); or *re-so-ti,* "Oh My Darling Clementine", Bk. 5, p. 160, in the familiar settings of the basic tonal-rhythmic patterns. It is difficult to isolate the rhythmic patterns from the tonal patterns.

With a great deal of experience in seeing the music the singer will begin to take in an "eyeful" of the song score at a glance. Alike and different phrases will become apparent, "Faith of Our Fathers", Bk. 4, p. 13; long and short phrases, "All Through the Night", Bk. 4, p. 128 and "Jingle Bells," Bk. 4, p. 79.

Position Reading.

Music moves by steps and skips Children listen to tones that are "far away" (skips) or "close by" (steps). They will notice whether the melodic line goes up and down. Preliminary drill should consist of: (1) Moving the hand by step to picture the intervals, then singing the intervals; (2) Writing the intervals on the staff on the chalkboard for children to recognize and sing; (3) Recognizing the steps and skips in the songs presented in the books. "My Little Pony", Bk. 1, p. 26; "Come Thou Almighty King", Bk. 5, p. 75.

Position reading revolves around the understanding of key chord *do-mi-sol-do,* or 1-3-5-8, and the diatonic scale progressions *do-re-mi-fa-sol-la-ti-do,* or 1-2-3-4-5-6-7-8.

Because of close relationship of one note to another, sharp and flat chromatics will fit into the step by step process, with the awareness that a sharp (#) raises a tone a half step and a flat

♭ lowers a tone a half step. "Down in Mexico", Bk. 5, p. 43 (R). (See Bk. 5, p. 42 and p. 96.)

Before seeing the chromatic steps in music, a great deal of oral observation should take place in order that children hear the half steps.

In position reading the use of the neutral syllable is used, rather than emphasis on numbers or the *sol fa* syllables. Numbers help in tonal relationship and many times children will think numbers and sing "loo". It is suggested that as soon as possible both words and music be used simultaneously.

With understanding of steps, skips, and related tones, recognition of like and different phrases will be observed in order to see the song as a whole. "Turkey Game", Bk. 3, p. 41 (R); "Wake Up", Bk. 3, p. 134.

Other Vocal Helps in Reading Music.

Many and varied are the activities that will help the eye understand tonal direction: (1) Songs whose words are related to pitch: "Wake Up", Bk. 1, p. 4; "Busy", Bk. 1, p. 36 (R) (word high on high notes); "The Noble Duke of York", "I'm Tall, I'm Small". (2) Songs with words related to physical action: "Little Tom Tinker"; scale song—"Hot Dog", "See-Saw Margery Daw".

Vocal Approach to Understanding the Rhythm of the Song.

There are two elements that determine the rhythm of the song: (1) The mood of the music and (2) the words. Often songs of deep religious nature move slowly—"We Are Climbing Jacob's Ladder". Gay songs move fast—"Ah, Lovely Meadows", Bk. 6, p. 168 (R).

Word rhythms The words of a song determine the rhythmic patterns. "Humpty Dumpty", Bk. 2, p. 51 (♩ ♪ ♩ ♪); "Row, Row, Row Your Boat", (Merrily), Bk. 2, p. 95 (♪♪♪); "Sourwood Mountain", (Did-dle al-ly day), Bk. 5, p. 175 (R) (𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 𝅘𝅥𝅯 ♩).

Good example of comparative word rhythms are "Clocks and Watches", Bk. 2, p. 52: Tock Tock (♩ ♩), Tock Tock (♫), Tick-a—Tick-a (♬♬). The Plowboy, Bk. 5, p. 133: Jog Trot (♩. ♩.), Canter (♩ ♪), Galloping (♪ ♪ ♪).

Words in nursery rhymes and names of boys and girls can be associated with rhythmic patterns that occur over and over in songs: John Henry Smith (♩ ♪ ♪ ♩) and Mississippi (♬♬). Games may be created using word rhythms.

It is helpful to scan the words of a song before singing it to get the rhythmic feel. This procedure will help to avoid making a song an arithmetical problem and will help to perserve its continuity. Never hesitate to make a picture on the chalkboard of the problem in musical notation that needs to be isolated for study.

Rhythmic Approach to Music Reading.

Note values should have physical associations

Two and two are four. Two apples and two apples make four apples. To the young child numbers mean little unless they have associations. Half, quarter, and eighth notes mean little unless there are movements that can be associated with them. (Music is composed of feeling concepts.) After many experiences in running, walking, and skipping to music, notes that are associated with these activities will become meaningful. Eighth notes (♫ ♫) running; quarter notes (♩ ♩ ♩ ♩) walking; rhythmic patterns (♩ ♪ ♩ ♪) skipping, (♫♪ ♫♪) galloping. On all age levels a great deal of thinking is done through the muscles.

Children sense the direction of pitch through rhythmic movement. Youngsters in their games are constantly "reaching up to the sky" or "falling down on the ground". The "up-and-downness" of the notes should be obvious when they see the picture (notation) of "See-Saw Margery Daw", because it parallels the movement.

Music, with round feeling which is usually denoted by 6/8 time is found in such well known singing games as "Here We Go Round the Mulberry Bush" and "Sally Go Round the Stars". Most circle games have round feeling.

Older children can develop concepts of movement through material on their maturity level. March, ("Caisson Song", Bk. 5, p. 12) ; walking to church, ("Come Ye Thankful People Come", Bk. 4, p. 48; Bk. 5, p. 46; Bk. 6, p. 54; Bk. 7, p. 200) ; skipping, ["Captain Jinks", Bk. 6, p. 88 (R)]; round movement, ("Pop Goes the Weasel", Bk. 3, p. 108) ; waltz ["Palomita", Bk. 6, p. 12 (R)].

Classroom activities in which creative, folk, and social dancing is enjoyed will lead to concrete ideas of musical form.

In creative dances boys and girls make up steps, determine movements that indicate rhythm and beat of the music, or define the phrases. Dance directions for folk dances and square dances indicate change of step for phrase changes of the music. ["Jim Along Josie", Bk. 5, p. 19 (R)].

Rhythmic experiences justify reasons for the abstracts of music

Quarter notes and eighth notes are moving notes. What about the notes that are sustained? Whole (𝅝), dotted half (𝅗𝅥.) and half (𝅗𝅥) notes? The child is more concerned about going places than standing still. Rhythmic activities will help to give the feeling of long notes which are referred to as "slow notes", "standing notes", or "held notes". The half note has been called a "step bend" note because of the rhythmic activity associated with it while holding it. Clapping, bowing, twirling, or steps can be created to give the feel of beat, while a sustained note is held. During the holding of a sustained note in part singing, a second part can be added as in "Bury Me Not on the Lone Prairie", or "Baked Potato", Bk. 6, p. 212 (R). Often the accompaniment of an instrument plays rhythmic chording, etc., while note is being held.

A rest (𝄾 𝄽 𝄻 𝄼) is meant to be felt as well as a note. A rhythmic activity at the place of the rest will call attention to the rest in the music. "Hickory Dickory, Dock", Bk. 2, p. 61. "The Mill", Bk. 3, p. 15 (R). Instrumental fanfare as in "God of Our Fathers", Bk. 6, p. 1, or accompaniment to be played during several measures of rest as in "Tadpoles", Bk. 3, p. 18 (R), helps to make students aware of rest in song. Listen to recordings for rhythmical sound effects played while a note is being sustained or during a period of rest in the music.

Learn to feel note values and rests by comparative movements and to see them pictured in relation to one another, as "Clocks and Watches", Bk. 2, p. 52; "Follow Me", Bk. 3, p. 4 (R): "Fishtail", Bk. 5, p. 25.

The problems of feeling strong and weak beats have been outlined in the State-adopted text and teacher's guide.

Understanding of Musical Terms Used in Reading Music Through Rhythmic Experiences.

Musical terms are associated with music which is slow or fast: andante with the second movement of a symphony, or largo with the well known song by Handel (p. 54, *Golden Book of Favorite Songs).* In creative rhythms or in singing a song, the tempo is indicated at the beginning of selection.

Music Terms

Slow movements	Largo—"Jacob's Ladder" Lento—"Volga Boatman", Bk. 5, p. 134; Bk. 8, p. 118
Moderate movements	Andante—"America" Moderato—"America The Beautiful"
Fast movements	Allegro—"Vive L'Amour", Bk. 7, p. 167 (R) Presto—"Dixie", Bk. 5, p. 186

Rhythmical movement becomes associated with these words.

In the *American Singer,* Books 7 and 8, the tempo of each song is marked in English. However, boys and girls seem to enjoy the sound of the musical names and will enjoy building associations with others as ritard, maestoso, animato, etc.

Music Reading Through Dramatization.

When a child is playing soldier he is not concerned with concepts of 4/4 time or quarter notes, but he is getting the feeling of time through action and enjoying it. It is more fun to skip like Goldilocks than to just skip. The imitative rhythms come into full play when a child is a giant with big steps, stepping out the intervals *do-so-mi-do,* or when he is a train going clickety-clack (♪♪♪ ♩.), or a big watch with its big tock, or a little watch with its little tic-a-tic-a-tic.

Rhythmic patterns are more understandable to a child, if he can hop like a rabbit, gobble like a turkey, or trot like a pony. Narrative recordings and song stories are filled with rhythmic and tonal patterns which all children love to imitate. "Whoa Little Horses", YPR 714, "The Little Red Hen", (Decca, C.U.S. 11).

Instrumental Approach to Music Reading.

Playing an instrument aids music reading

The instrumental approach to music reading helps to define music notation more clearly than does vocal approach. Playing a diatonic scale passage on such melody instruments as water glasses, xylophones, and tonettes, helps to strengthen the feeling for the direction of music (See Bk. 2 and 3). The piano keyboard is an invaluable instrument in helping to read music. Fingering while playing the songs gives a feeling for steps in scale passages and intervals of the broken chord. Chording on the piano gives a better feeling for harmony and emphasizes the tonal patterns which are built on tonic, dominant, or sub-dominant chords. The feeling for the minor mode can be established by chording on piano. The autoharp is also an excellent instrument for chording. (See Chapter on Social Instruments.)

Playing tunes of the black notes on the piano as "Peter Pumpkin" will be fun and will contribute to hearing tonality of the pentatonic scale.

Melody instruments and instruments of the band or orchestra can play the inner parts of a song so that the part will be better defined for the singers.

Following the Score of Instrumental Selections.

Those who are not fortunate enough to play an instrument should follow the score of the music for the clarinetist, violinist, etc. It will be interesting for more advanced groups to follow individual instruments from a full score while listening to a recording. This will help in part singing and will be an invaluable aid to the music listening program.

Following the themes of recorded selections which are found in *New Music Horizons* is an aid to music reading. Example: Bk. 3, p. 93; Bk. 5, p. 176. For greater comprehension these and other themes may be written on the board to be sung and identified when heard.

Writing Music as an Approach to Music Reading.

Writing music is both a creative experience and an aid to understanding musical notation. Singing and writing music on the staff gives a feeling for the melodic line. Three simple devices for beginning music writing are:

1. Completing an unfinished song with original tune.
2. Composing an answer to a musical question, as "How are you today?" and writing it down.
3. Writing notation for rhythmic movements of "This is the way we walk", or "This is the way we skip", or "This is the way we run, run, run."

Students of the upper grades will want to create harmonic parts for songs. The music specialist will be an invaluable aid in developing techniques of music writing. The practice and skill of writing music on the staff by correct usage of notes, making stems, flags, rests, etc., will aid the understanding of musical notations.

Reading Music in Relation to Part Singing.

Hearing parts comes before reading of parts

Part singing is concerned with the enrichment of familiar songs and the hearing of harmonies and moving parts. After *much hearing* and feeling of chord color, the *eye* is ready to see what has taken place. *Chords:* Write the chords that support the melody on the board and identify similar chords in the books. The eye will be strengthened after seeing what it already hears: *cadence harmonies and created harmonic* parts in 3rds and 6ths. Write the melody on the board; then in smaller notes write the harmonizing notes above or below the melody. Recognize harmonizations of 3rds and 6ths from songs as "Thwarted Romance", Bk. 5, p. 170 (R); "Shoo Fly", Bk. 5, p. 93; "For He's a Jolly Good Fellow", Bk. 5, p. 153.

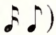
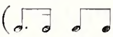
In order to become acquainted with two connected staffs, introduce part singing of dialogue songs, as "The Keeper", Bk. 4, p. 162 (R); "The Echo", Bk. 4, p. 177. *Descants:* Distinguish between melody and counter-melody. This requires close following of the score. "Brothers Row", Bk. 4, p. 126 (R); "The Ash Grove", Bk. 5, p. 188 (R).

Rounds and canons are not the basis for harmonic part singing, because the parts move too rapidly to convey harmonic feeling. This type of part singing broadens throughout the music. When reading music, make a game of observing one part moving into another. Often harmonic songs begin like rounds. "Crusaders Hymn", Bk. 6, p. 158; "Sheep on the Hillside", Bk. 5, p. 119 (R).

Listen to recordings of part songs and try to follow each separate voice as it fits into the whole.

Enriching the Music Reading Program.

Discovering differences in music

Discovering tonal and rhythmic differences which identify the music of a composer or country will make the music reading program interesting to boys and girls of the upper grades. The minor scale which is based on *la* of the diatonic scale could be an outgrowth of the study of the Russian or Negro people. A study of Oriental customs and music could stimulate interest in the five tone or pentatonic scale. Rhythmic patterns as the Scotch "Snap" (), "Comin' Thro' the Rye", p. 37, *Golden Book of Favorite Songs;* or the Spanish Tango () Bk. 6, p. 244, N.M.H. Accompaniment Book, make interesting studies for observation of elements which make music different.

Another interesting study is that of finding repeated intervals, as minor 3rds *so mi* in "Silent Night", or repeated tones as *re* in "At Pierrots Door", Bk. 5, p. 15. These intervals, etc., give each song its own particular color or personality.

Answers to Questions Frequently Asked.

When to begin music reading?

At what grade level is music reading taught? Because music is presented in many ways in different schools with varying backgrounds, it cannot be said that music reading should begin on any specific grade level. It has been stated in an earlier section of this chapter that a seventh grade child with no musical background would hardly share the same enthusiasm for music reading as the second grader whose musical experience has been rich and varied. Build up the background for music reading as soon as possible, because reading experiences are perhaps more acceptable to younger boys and girls than to older ones who have had limited backgrounds. After many pleasurable experiences with singing, dancing, playing instruments, and listening to music, a gradual awareness of the musical notation will emerge.

Should syllables, numbers, letter names, or neutral syllables be used in reading music?

Letter names of notes are usually associated with instrumental study. Step progressions on piano, bells, etc., are indicated by A-B-C-D-E-F-G and chromatics.

Numbers are useful tools in playing on water glasses, bells, etc. To the young child the use of numbers is sometimes justified because the concept of 12345678 is more understandable to him than letter names or the *sol fa* syllables.

Singing the neutral syllable *loo,* or even words with music without "props", makes it difficult for a child to comprehend the sequence of tone on which music is built.

The *sol fa* syllables cover all keys. They are more singable than numbers or pitch names, because they employ pure vowel sounds. When singing the sharp chromatics, it is easier to sing "fi" instead of 4 sharp.

It is good to have an understanding of letter names, numbers and syllables, because all can be used to advantage in music reading.

Conclusion.

Traditionally, the success of the music program is judged by the skill of the child in reading music, playing an instrument and appreciating "classical" music. Today, every effort is made to make music not the isolated area it once was, but a vital part of child's experience and growth.

The music reading program in the modern school curriculum is an outgrowth of bit by bit experiences which are meaningful to the learner and which in time will come together for the whole understanding of notation. Music can be enjoyed without an understanding of music reading, but even limited reading skills can add to enjoyment. *There is satisfaction in understanding what one sees and hears.*

RHYTHMIC EXPRESSION

Rhythmic expression is a part of the total curriculum

The program of rhythmic expression in the school is not an isolated function of a music period or a music lesson. It is a need in the classroom, in play, at home, and in all other phases of life. The approach to rhythmic expression through music includes the total development of the child in a total curriculum.

PURPOSES

Rhythmic expression through music placed in the total curriculum reveals the following purposes and outgrowths:

1. A better understanding of self and the world about us is achieved through bodily movement in response to music.

Using bodily movements to interpret music is one of a child's earliest experiences in music.

2. Psychological needs of boys and girls—self-acceptance, acceptance of others, and personal achievement—are integral parts of the learning environment in rhythmic expression through music.
3. Rhythmic expression can often serve as an adjunct to a kind of play therapy or socio-drama, as used by psychiatrists, psychologists, and educators, to study the child through his emotional and developmental needs. The child, also, has an opportunity to work off some of his energy, even some of his feelings of aggression, in a socially acceptable environment.
4. Boys and girls who have participated in a continuous program of rhythmic development are less likely to develop inhibitions and self-consciousness in social situations.
5. Integration with the classroom life, both in the study of subject matter and in the process of daily living, is the core of the program.
6. The *feeling* of rhythm is developed to understand and acquire the skills of reading rhythmic notation in music.
7. The *feeling* approach of "musicianship" in general is used to understand and express the structure and content of music.

General teacher suggestions

1. Sincerity of effort. Any effort from the child which is wholehearted and honest is acceptable.
2. Use of original ideas. No copying of the child who has "studied" dancing should be practiced.
3. Loss of self-consciousness. By providing vigorous music the teacher can help the child overcome his inhibitions through the sheer fun of fast and vigorous movement. By calling attention to the music rather than to the child, the teacher can help direct the child's attention away from himself.
4. Help the child hear more and more in the music. At first only the big beat of the music is felt. Then phrase endings become apparent, changes in tempo and dynamics are sensed, big accents are heard, until gradually the child begins to develop a composite understanding of the music and to show this understanding in his bodily response.

5. Develop a climate favorable to good rhythmic work.
   a. Decide how best to use the space available, so that bodily movement may be truly free.
   b. Plan grouping the class so that all children will have equal opportunity to take part. The available space should never be too crowded.
   c. Draw out the less outstanding child by giving him extra turns.

DEVELOPMENT GROWTH

(First Through Eighth Grades)

General physical and emotional characteristics of boys and girls at various age levels are given as a foundation for the planning of the program. Certain implications in developmental growth related to rhythmic expression are pointed up in this survey.

The six year old learns through action

The six year old is continuously in motion. This motion is his way of growing. The muscular coordination is in the early stages of growth, but the enthusiasm for muscular activity is at a high peak. His body is in active balance as he walks, runs, skips, swings, etc. Walking *to music* may be a difficult task for him, but he will try many times if each experience is varied. He may walk to the candy shop (see song, *"Come With Me to the Candy Shop"*, Bk. 1) as if he were a big man, a fat man, a thin man, as if he were happy or sad, etc. He is the center of his own universe. *He wants to be* the postman, the fireman, the ice cream man, the clock, the kitten, the wind, and the rain. (Songs with these titles appear in Bk. 1.) *He identifies himself with the world about him in terms of action.*

The muscular speed and control of individual children differs widely. The individual speed and control must function at its own developmental level. The six year old, as all human beings, needs success.

The seven year old learns through reflection and action

The seven year old settles down for a longer period of time than the "mercurial" six. The seven year old can be guided into meaningful learning, because he now identifies himself with his environment both through feeling and through action. For example, the song "Swinging" (Bk. 2) provides opportunities for his reflection or feeling to be tested in his terms of action. With guidance he can present many ideas about swings. Some of these ideas may be hands crossed with another to make a swing that moves high and low, a hammock that is gently pushed by someone, a see-saw that balances up and down. "Marching" (NMH, book 2) may include majorettes, flag-bearers, band, soldiers, etc. "Sailing", (Bk. 2) may be expressed with a high wind and a choppy water, or with a gentle breeze and calm sea.

The characteristic rhythmic responses of the seven year old are clapping, walking, marching, running, sliding, jumping, rubbing, tapping, hopping, swinging, flying, etc. Some of the songs that the seven year old delights in expressing rhythmically are "Playing in the Band"; "Oh, Where Has My Little Dog Gone"; "Here Comes the Postman"; "Over the River and Through the Woods"; "Clocks and Watches"; "Did You Ever See a Lassie"; "Playing Indians"; "Yankee Doodle"; "Hickory, Dickory, Dock"; "John Brown Had a Little Indian"; and others (Bk. 2). Through these songs the seven year old can relate his ideas through rhythmic expression.

The eight year old learns through dramatization

The eight year old, usually in the third grade, moves out into the world both mentally and physically. His rhythmic expression through music is spontaneous, dramatic, and descriptive. He is able to plan, and to present, with guidance, dramatic renderings, historical and otherwise. For example, he may dramatize a walk through the woods as the Pilgrims did, while singing the song of praise, "Come Ye Thankful People Come" (Bk. 3). He may investigate meanings in songs of other countries through rhythmic dramatization. "Little Blacksmith", "Weaving Song", "Susie Little Susie", "Voule-vous Danser", "Turkish March", "Wake Up Sleepyhead", etc., offer opportunities in which the eight year old can spread out into the culture, test and apply the basic feelings of meaning which he built up when seven.

This is a splendid age for rhythmic activity. The child has a good command of fundamental movements but is not yet self-conscious or too sensitive to the opinions of those who watch him do his rhythms. Some songs, especially adaptable to the rhythmic traits of the eighth year old are: "Merry-Go-Round"; "Skating"; "Tramp, Tramp, Tramp"; "As Tommy Was Walking"; "Indian Lullaby"; "Mountain Song"; "Mrs. Ducky Daddle"; "Where Are You Going"; "On the Railroad Train"; etc. (Bk. 3).

The nine year old develops specific rhythmic skills

The nine year old, usually in the fourth grade, is no longer a mere child, nor is he yet a youth. His traits are self-motivation, reasonableness, and attentiveness. If these traits function in a favorable balance, he is on his juvenile scale, a fair-minded, responsible individual. He is concerned with fair play, both by self and group standards. He wants to have an opportunity to make decisions and choices. He will devote long periods of time in search of singing-games, folk-dances, and folk-songs, with rhythmic possibilities, which are an integral part of a historical study if he has helped to plan and initiate the project. Some songs which offer opportunities for specific rhythmic development are: "Little Dutch Mina"; "The Farandole"; "The Brownie Dance"; "Paw Paw Patch"; "Folk Dance"; "Ceremonial Dance"; "Tideo"; etc. (Bk. 4).

Clapping and tapping, typical rhythmic patterns that fit a particular song, are experiences the nine year old appreciates. A tap with the foot followed by a clap of the hands provides a rhythmic accompaniment for many songs he knows. Some of these songs are "O, John the Rabbit"; "Polly Wolly Doodle"; "Ground Hog"; "Fooba Wooba John"; "We're Going Round the Mountain"; "Tideo"; etc. (Bk. 4). An accented step followed by two claps, (waltz rhythm), as he walks, (step on first beat only) is very helpful in developing a rhythmic *feel* for music he knows and will encounter later. See Songs: "Three Little Ships"; "Waltzing"; "The Brownie Dance"; "Old Grumbler"; "Little Heidi"; "Little Dutch Mina" (Bk. 4). Instructions for the development of the waltz step are given in book 4.

The nine year old is realistic. He wants activities to be proper. Growth in his emotional feelings is noted. He can play a realistic role in the rhythmic activities of a play or dramatization that is built around a unit of study. Such units as Columbus, Robin Hood, Our Neighbors to the South, The Hot Dry Lands of North Africa, etc.

The ten year old is in good equilibrium

The typical ten year old is in good equilibrium, physically, mentally, and emotionally. He is a pre-adult, an adult in the making. He is relaxed and casual, yet alert. He likes challenge. He needs continuous use of his rhythmic skills through music to assure the development of a coordinated body through the trying pre-adolscent and adolescent years.

At ten sex differences are pronounced. There is little companionship between sexes. Folk and social dances are needed by these children to develop natural situations in which both sexes can be accepted. Dance directions are given for "Kauiki"; "Jim Along Josie"; "Arkansas Traveler"; "From Lucerne to Weggis"; "Down in Mexico"; "Leron-Lerone"; "The Polka"; etc. (Bk. 5).

The ten year old is peculiarly receptive to social information and broadening ideas. Rhythmic expression should play an important role in the development of units of study, as Colonial Life, Discovery and Exploration, Pioneer Life, Indians, Struggle for Independence, Territorial Expansion. The classified index (Bk. 5) gives songs and rhythmic suggestions under each of these headings.

The tap-clap (with the foot and hands) pattern might be continued with the following songs: "The Caisson Song"; "When Johnny Comes Marching Home"; "Marine's Hymn"; "Shoo Fly, Don't Bother Me"; "Erie Canal"; (Bk. 5). These songs could be developed appropriately into a grand march, walk-a-round, follow-the-leader, or creative rhythmic expressions.

Songs might be expressed rhythmically, such as a round where all patterns are in process at the same time. "The Song of the Volga Boatmen" (Bk. 5) could be expressed by interpreting the phrases with rhythmic expression. One idea is to pull an imaginary rope forward for the first phrase, reverse the action for the second phrase, etc.

The eleven year old is in transitional period

The eleven year old in the sixth grade is in a transitional state of growth as was the seven and the nine year old. Hostility is often directed toward anyone who threatens his growing-up status. His argumentive attitude is often an attempt to assert his independence. He is disorganized. He has little desire for life to run smoothly. He needs to participate in organized activities in which he can play a respected role. Rhythmic expression is a natural activity to meet these needs.

Rhythmic patterns, peculiar to a nation, era, or people, are dignified investigations which provide a continuous development in the physical coordination needed by the eleven year old.

"The Juba Dance" rhythmic pattern (see Red Book, Music for Young Listeners, Silver Burdett & Co., page 33) is an extension of the tap-clap off-beat pattern suggested for fifth grade activity. "The Juba Dance" rhythmic pattern can be used as an accompaniment to such songs as "Dance"; "Old Joe Clark"; "The Spanish Cavalier"; "Solomon Levi"; "Black-eyed Susie"; "Baked Potato" (Bk. 6). The origin of these songs and their adaptability to the Juba rhythm is an interesting study.

"The Habanera" rhythmic pattern, typical of Spanish music, can be expressed with the word, Ha-ba-ne-ra, (♪ 𝅘𝅥𝅯 ♪ ♪) by chanting, stepping, clapping with rhythm instruments, and finally it can be developed into a dance. The rhythmic pattern can accompany such recordings as "La Habanera"; "La Golondrina"; "Siboney"; etc., or with the songs, "La Paloma"; "Fiesta"; "Anquinhas" (Bk. 6). The latter song, "Anquinhas" (Fashion), uses two Habanera patterns, the accompaniment given and one that the words, "Let's do the "Ha-ba-ne-ra", express, (𝅘𝅥𝅯 ♪ 𝅘𝅥𝅯 ♪ ♪ ♪ ♩).

Such ideas can be extended to other types of songs; examine the rhythmic patterns in the "Chinese National Anthem" (Bk. 6). Three rhythmic patterns will be found. These patterns could be interpreted by three groups of children. The first phrase is a slow, stately type of rhythm. The second phrase is lively. The third phrase marches constantly on. The fourth and fifth phrases are related to the second and first phrases, respectively.

Directions for folk and social dances are given with "Gathering Peascods"; "The Pretty Plowboy"; "Captain Jinks"; "The Irish Washerwoman"; "Mazurka"; "Polka"; "Polonaise" (Bk. 6).

Rhythmic expression a necessity in adolescent growth

The youth in the seventh grade are usually in the throes of both bodily and emotional change. The interest in the opposite sex is usually hidden, but on occasions presents itself in a flamboyant manner. The clap, tap, step, activities of the previous grade might be continued if needed. The Juba dance rhythm with variations can accompany such typical American songs as "Vive L'Amour"; "Shortnin' Bread"; (AS, Bk. 7) "Buffalo Gals"; "Dixie"; "Yankee Doodle"; "Camptown Races"; "Caisson Song"; "Boll Weevil" (Music Americans Sing, Silver Burdett Co.).

The study of our Southern neighbors includes typical Spanish rhythms. The Habanera rhythm, given in the sixth grade, is

Finger play or small bodily movements are good for a crowded classroom.

Out
Our Library

found in much of the Mexican and South American music. See "O Sole Mio"; "Carmen Carmela"; "The River" (Hyayno); (O.S.W. Bk. 6, Ginn & Co.).

Singing games, folk dances, square dances and social dances are a great need at this age. (Refer to Physical Education, Publication 279.)

The youth of thirteen reaches for adult status

The youth of thirteen, usually in the eighth grade, drift sharply away from adult dependence. They are moody and withdrawn. They often smoulder with inner feelings. They want to assume responsibility in the execution of the classroom activities. In this grade, projects in the Story of North Carolina including rhythmic expression might be the responsibility of the student groups. For example, Activities of the Plantation as a project would include songs and activities of the Negro slave as he worked on the plantation. Spirituals, such as "Go Down, Moses"; "Little Wheel A-Turnin'" (AS, Bk. 8); "Boll Weavil" (MAS); "Ain't Gonna Rain"; "Keep in the Middle of the Road"; "Lord What a Morning"; "Ezekiel Saw the Wheel"; "I Want to be Ready" (Our Singing World, book 8) are appealing. Appropriate work rhythms can be fitted to some of these songs, as they were used by the Negro at work on the plantation. The Juba rhythm fits naturally with "Ain't Gonna Rain".

Other projects may be the folk dances in the Story of North Carolina, The Highland Fling, Square Dance, Virginia Reel, Minuet, etc. (Refer to Physical Education, Publication 279).

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FUNDAMENTAL RHYTHMIC MOVEMENTS

There are two types of fundamental movements: (1) locomotor movements (2) axial movements.

Locomotor movements are those which enable one to move from place to place on the floor. This would include:

Walking Running Hopping Jumping Leaping	Even rhythm	Galloping Skipping Sliding	Uneven rhythm

Axial movements are those in which the individual remains in the same place on the floor, but moves around the various axes of the body. This would include:

Bending and stretching Swinging and swaying Turning and twisting Hitting and striking	All axial movements may be done from any position—standing, kneeling, sitting, lying, squatting, on hands and knees.

All rhythmic movement with young children should be free and varied, and should involve relaxation. It is natural and desirable that the reactions of various children to the fundamental movements should show great variety. Here are some examples which show the difference of reaction in the interpretation of ideas. All of these examples have come from the children themselves:

Locomotor Movements.

Walking	*Hopping*	*Jumping*	*Running*	*Leaping*
Hurry	Toad	Frog	Late	Over hurdles
Tired	Hopscotch	Over creek	Cold	Like a deer
Proud	Grasshopper	Rope	Happy	From square to square in the sidewalk
Fat	Zig-zag	Popcorn	Scared	
Sad	Fast	Firecrackers	Fairy	
Mad	Slow	Birds		Over brook
Dolls	Hurt foot	Jumping beans		
Giants	Broken leg	Jumping Jack		
Crab	Birds			
Parade				
Cat				
Grandfather				

Skipping

To school
Skip steps
Happy
Skipping rope
Skip high
Little skips

Galloping

Horses
Ponies
Cowboys
Lone Ranger
Farm Horse
Fast
Slowly
On the pavement
On the dirt road
Over the bridge

Sliding

Sliding board
On ice
In a circle
Sideways
Like giants
Lazy
Quietly

Additional locomotor movements which grew out of class experience:

Creeping

Baby
Cat
Indians through the tall grass
Softly

Rolling

Steam roller smoothing down street
Down hill
Pastry
Balls
Slowly
Fast
Cartwheel

AXIAL MOVEMENTS

Bending and Stretching

Sunrise
Big bells
Planting seeds
Shoveling snow
Washing clothes
Butterflies (coming out of cocoon)
Wakening in the morning
Putting on shoes and socks
Picking up sticks
Elevators
Bread rising
Plants growing
Pulling fire hose off the reel

Twisting and Turning

Smoke coming out of the chimney
Stream running through the woods
Corkscrew
Sweeping
Flag in the wind
Electric fan
Water sprinkler
Wringing out clothes
Puppy coming through a hole in the fence

Swinging and Swaying

Trees
Winds
Swings
Rocking dolls
Swinging a lasso
Windshield wiper
Flowers
Field of grain
Flags
Sign swinging
Bells ringing

Striking and Beating

Drums
Ringing bells
Ringing gongs
Cleaning rugs
To show strength
To show anger
Clocks
On the door

Rising and Falling

Riding the waves
Roller coaster

EXPERIENCES IN RHYTHMIC EXPRESSION

Types.

Free creative expression

Rhythmic expression may be grouped into three types. The free, creative type of expression, in which a boy or girl expresses his or her own idea, is essentially the foundation of the program of rhythmic expression. The idea is first; then the idea is expressed through some form of rhythmic interpretation. This free interpretation may take form in imitation of toys, animals, pets, etc., or dramatization of life experiences that are familiar to the child, or through pantomine of the elements of nature. The idea and interpretations are those of children and are not imposed by the teacher. Music that inspires such rhythmic expression may be introduced through the media of song, instrument, or recording.

Semi-directed rhythmic expression

The semi-directed type of rhythmic expression occurs when ideas are suggested, discussed, and demonstrated. The child still interprets the ideas individually, but as the result of group discussions. The group may discuss the necessary activities to make a garden. Some of the suggestions may be to prepare the ground, plant the seed, water the plants, pull the weeds and harvest the crop. The portrayal is still individual, even though several or all of the children take part. The teacher is an important guide. Music may be provided through the media of song, instrumental music, recordings that tell a story, or a story told with musical background.

Specific patterns of rhythmic expression

In the third type of rhythmic expression, specific patterns are usually performed by a group. Action songs, singing games, folk dances, square dances, and social dances have specific patterns of action.

Experiments.

This primary grade had little previous experience

A new first grade of boys and girls had settled down in their seats. They had just returned from an excursion on the school campus. They had watched the marching band practice some routines. They were eager to talk about their experiences. The teacher suggested that they, too, may walk and keep step with a drum. First, they listened to the drum. The drum beat was a steady pulsation. What did the drum say? The drum said, "walk, walk, walk, walk." Everyone might speak softly with the drum and say, "walk, walk," while pretending to walk in a marching band. (This activity helped these children feel the pulsation while speaking and stepping with the drum. A piano, claves or other percussion instruments may be used.)

After discovering a large number of ways in which the body can be used, these fifth grade students fit these movements to the music they hear.

Walking with the drum led to many other experiences. "How many different ways can we walk?" "Remember the story about the giant?" "Who would show us how a big giant walks?" "Would the drum speak fast like this . . . or slowly?" Tom Thumb was another exploration in which we walk. These steps were tiny and very fast. (The teacher used a drum for these activities until she felt the children were ready for music with slow, moderate and fast tempi.)

The children also sang songs they knew, with varied tempi to test "how the song should walk". They experimented with the song, "*Come With Me to the Candy Shop*" (Bk. 1). Slow singing and walking did not *fit* the song. Moderate singing and walking seemed to fit the song just right.

These experiences were developed over a period of time and are not the result of one day's activity. The experiences are *examples* of what has been done and are given to encourage further exploration of rhythmic expression.

Projection of moods into rhythmic expression may help children gain insight into their behavior

A primary grade was having a day when all went wrong. . . . During the morning Johnnie and Jim had several verbal fights . . . Janet lost her lunch money. Janet accidentally knocked over a vase . . . the whole day seemed full of problems to be solved. This understanding teacher said to the class, "let's all stop what we are doing and listen to some music . . . we have had so many 'moods' in our room this morning". . . . Moods were the subject of much discussion. "Music has moods and feelings too," the teacher ventured. "Would you like to have one feeling or mood all of the time?" "No, one mood would make our life very dull like eating one food all of the time." Music is like our living here together, we have many moods and feelings." (This teacher used this approach to help remove some of the *guilt feelings* of the children and found an outlet for pent-up emotions.)

Recordings used: "Themes for Children's Rhythms," Erma Hayden. *March.* "We are just going to listen and find out if the mood in this music is happy or sad . . . yes, you are right, the music does sound happy. Let us all look and act like this music makes us *feel.*" (Some of the rhythmic responses were pulsating heads or whole bodies, swinging arms, tapping feet, pencils and other objects.)

The teacher then played a variety of musical moods. Some music was *angry*, another sounded like *fighting* music. One was *funny*, and another was *sleepy*. The atmosphere had been "washed" of all the previous tension, perhaps all would be serene for a while.

A primary grade learns about the environment

One windy day in March a primary grade was confined to the classroom because the wind was very strong and cold. The boys and girls gathered by the big window to watch the trees as they swayed with the wind. The alert educator led the discussions to include the different kinds of trees that grew outside the windows. How the wind affected the movement of trees was an interesting topic. A whole pine tree swayed in the wind. A big oak stood still, the branches swayed with the wind. The weeping willows were like a swing pushed by the wind. These observations were expressed by the children with their teacher's guidance.

The wind in the trees sounded like music. The teacher knew some recordings that would be just right. The music would make the wind, and the children could be the trees in the wind. Recording used: "*Valsette*" by Borowski, Victor Basic Rhythmic Series Vol. 1.

Birds have many habits that can be expressed with music (Locomotor and axial movements)

Birds were the study of a primary grade. This study was further developed with rhythmic expression to music. A recording, "Small Birds and Large Birds," Phoebe James AED 4, was used. Planning by the boys and girls with their teacher developed groups of small birds. A bevy of quail was interpreted with short quick steps and fluttering wings. (The arms were held close to the body while the hands were the wings; tiny light steps and tiny quick jumps were some of the rhythmic responses.) Black crows flapped their wings as they chanted their "caw-caw" sounds. The music for large birds inspired a pelican flight that was interpreted in a formation similar to follow the leader. All followed when the formation swooped lower or banked to the right or left.

Rhythms are expressed in this second grade through bodily movements, instrumentation, and painting.

Such an informal type of activity was fun and relaxation to this class. Such fun activity is needed in the classroom at certain times.

Intermediate communication unit includes music

An *intermediate* grade was developing a unit on *communication*. Phrasing, or the grouping of words or sounds to form an idea, was the current interest. Phrasing was found to be important in all forms of communication. This evidence was especially noted in songs, instrumental music, poetry, and speech. Evidence found by study groups listed these characteristics: qualities of rest, pitch, tempo, verbal or musical meaning, balance and rhythm.

A recording, "Gavotte" by Gossec, was used to explore these ideas in music. (Any recording of folk song or instrumental music with clear phrase lines may be used.) "When you hear the end of a phrase in the music raise your hand." This teacher used this simple technique to test the understanding (or communication).

The class determined that music moves during the phrase and rests at the end of the phrase, the same as in other forms of communication. "We are going to have a little fun today, and *phrase with a volley ball to music.*" "We will all stand around the room while the ball is passed only during the movement of a phrase. When the phrase rests the ball must rest. Everyone pass the ball to your left. All move your arms to the left to show you understand the communication. Ready? Start with the music." The arms moved the ball with rhythmic sweeps. Several unique expressions of repose were developed by individuals to indicate the end of the phrase.

Another activity during this particular phase of study provided for a division into two groups. These groups were called "group one" and "group two." Group one planned to move with the first phrase, group two with the second phrase, etc. They further planned to express the end of the phrase in other ways than repose. The English folk song, "Lavender Blue" (The New Green Book, Twice 55), was sung. Some of the rhythmic expressions at the end of the phrases were: turning in the opposite direction, moving the arms in small arcs as an echo to the phrase, bows and curtsies, etc.

Dramatizing a familiar activity such as pushing a swing is a good beginning for creative rhythms.

Halloween comes to primary or intermediate grades

Music that tells a story can be dramatized by all grades in the elementary school. A recording of "Danse Macabre" by Saint-Saens, Columbia AL-8, was used for this experience.

Halloween is a time of intrigue for young people. This intermediate grade had rich Halloween experiences with art, song and story. They were eager to hear the story of Halloween on the record. The teacher played the record very softly as she told this story. "One Halloween night, when all was still, the skeletons were all asleep in their graves. They were waiting for the midnight hour when all self-respecting skeletons could rise slowly from their graves and go out on the earth to dance. They had nothing on their bones. They felt very light and happy when they danced with the wind blowing on them. When the clock strikes twelve the skeletons rise slowly and come out on earth. One skeleton is a fiddler so he tunes up to play for his friends to dance. The skeletons dance faster and faster. A storm with wind and thunder comes up, but the skeletons continue to dance as they are blown about by the wind. Faster and faster they dance until the cock crows. This was the first sign of morning. Slowly and sadly they go back into their graves. One little skeleton almost forgot to go back, but he had to scamper back quickly and lie down before the morning came or he could never dance on Halloween again.

"Will all listen to the music and see if we can hear the clock strike twelve, the fiddler tuning up, the skeletons rising, the dancing that gets faster and faster, the wind blowing the skeletons about, the crash of the thunder, the cock crowing, and finally the little skeleton who almost forgot to get back into his grave." (The children must hear these events in the music before the rhythmic expression is investigated.) Some demonstration of each idea is a good procedure. Some one can be the fiddler, the little skeleton who did not want to go back to his grave; some can be the wind and thunder, and several can be the skeletons. Many creative interpretations can be developed.

A first grade gives a youthful interpretation to the American "jam session."

Concept of fast and slow through free bodily movement

In order to show the class that bodily movements could express ideas other than story in music, this intermediate grade teacher developed a concept of "fast" and "slow" in music through free bodily movements. "Different things make music interesting to us. One of these is the tempo, or fast and slow in music." "Tempo usually affects the mood or feeling of the music. Listen to the music to discover the difference in tempo and feeling." The teacher played the record "Russian Dance" from Nutcracker Suite by Tschaikowsky. After the class has listened carefully to the music, allow the children to pantomine the fast moving music as each individual feels it.

The teacher played "Shadows" by Schytte to let the class feel the slow movement of the music. The class then used free bodily movements to express the music.

The record "Hungarian Dance No. 5" by Brahms was used to illustrate contrasts in tempo, dynamics, and mood.

SINGING GAMES—FOLK DANCES—SQUARE DANCES

Singing games, folk dances and square dancing are a necessary part of the rhythmic program. Every teacher should develop a repertory of this material as an aid to social growth. It will help to insure a wholesome adjustment between the sexes, as well as the development of body coordination.

A very complete section on folk dances, singing games, and square dances will be found beginning on page 159 in *Physical Education in the Elementary and Secondary School,* published in 1952 by the State Department of Public Instruction.

In the New Music Horizons Series, the singing games and folk dances are listed in the index.

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LISTENING

RECORDINGS FOR SCHOOL USE

The following outline is planned to follow the general course of study in music for all grades with supplementary material to serve an expanding program. It is not expected or desired that all of the materials listed be taught to any one group; rather, a wide choice of recorded material is presented to meet the needs of everyone.

Recorded music is now used in connection with many school activities; it is used in cafeterias, homerooms, laboratories, and hallways. It is used to enrich social studies and language arts programs. Some classes use recorded music during study periods and during intervals when classes change from one activity to another.

A study of individual instruments helps students to appreciate the recorded music they hear.

THE SYMPHONY ORCHESTRA
TIMPANI
TROMBONE
harp
PERCUSSION CHOIR
BRASS CHOIR
TRUMPET
TROMBONE
TUBA
FRENCH HORN
STRING CHOIR
HARP
VIOLIN
VIOLA
DOUBLE-BASS
VIOLONCELLO

The music program employs recorded music to develop growth through bodily movement. Understanding of music is increased through careful listening in the development of creative movement to music.

Singing records are an invaluable aid to the classroom teacher—as a tool in teaching a song, a model of interpretation, or for a moment of quiet listening or rest.

General music recordings of many types are suggested here and elsewhere in the bulletin for use in the general music class and for correlation with curricular work. Educators now realize that our musical heritage can enrich the entire curriculum as well as the isolated music class.

Suggestions for record selection

- Care should be taken to select recordings with music that would be of greatest use in the school and would not be duplicated on other recordings.
- Teachers should work together to select records which integrate with the social studies and language arts programs.
- Keep in mind that most records are available in at least two speeds. These often differ in price.
- It should be remembered that recordings with much narration are unsuited for rhythmic experiences.
- Keep in touch with current changes in record lists by consulting record catalogues which are obtainable from local music stores and other sources, as:

RCA Victor Educational Record Catalogue—Educational Service Dept. L-4, Radio Corporation of America, Camden, N. J. (10 cents)

The Harrison Catalogue—"Children's Records", 274 Madison Ave., New York 16, N. Y. (Free)

Phonograph Records for Classroom and Library, K-9—Educational Record Sales, 146 Reade St., New York 13, N. Y. (Free)

Annotated List of Phonograph Records, K-H.S.—Record Division, Children's Reading Service, 1078 St. John's Place, Brooklyn 13, N. Y.

RECORD COLLECTIONS

New Music Horizons, State-adopted, (NMH) (78 rpm)
- Music for Early Childhood, 1 album
- Books 1-6, 2 albums each grade
- Books 7 & 8, 1 album each grade

American Singer (AS) (78 rpm)
- Books 1-8, 1 album each grade

Our Singing World (OSW) (78 rpm)
- Kindergarten Book, 1 album
- Books 1-6, 2 albums each grade
- Books 7-8, 1 album each grade

Singing School (SS) (78 rpm & 45 rpm)
- Books 1-8, 1 album each grade

Together We Sing (TWS) (78 rpm)
- Albums 1-2-3
- Christmas Carols, Album 20
- Patriotic Songs, Album 21
- American Folk Songs, Album 22

RECORD COLLECTIONS TO ENRICH SOCIAL STUDIES

Records of Knowledge (MM)
- Sing a Song of Heroes
- Sing a Song of Pioneers
- Sing a Song of Presidents
- Sing a Song of Inventors

Enrichment Series (ER) (Dramatizations based on the Landmark Books) Available in 78 rpm and 33⅓ rpm.
- Voyages of Columbus L101
- Landing of the Pilgrims L102
- California Gold Rush L103
- Riding the Pony Express L104
- Paul Revere and the Minute Men
- Our Independence and the Constitution
- Building the First Continental Railroad
- Wright Brothers: Pioneers of American Aviation
- Explorations of Pere Marquette
- Lewis and Clark Expedition
- Monitor and the Merrimac
- Lee and Grant at Appomattox
- Pocahontas and Captain John Smith
- The Winter at Valley Forge
- Daniel Boone: Opening of the Wilderness
- Sam Houston: the Tallest Texan

Historical America in Song (EBF)
- Songs of the Colonies, Album 1
- Songs of the Revolution, Album 2
- Songs of the North and South, Album 3
- Songs of the Sea, Album 4
- Songs of the Frontier, Album 4

Through music and art these first graders re-live their recent train trip.

- Songs of Expanding America, Album 6
- RCA Collection of Music Around the World V RCA
- Ethnic Folkways Library (EF) in following areas: North America, South America, Carribean Area, Africa, Asia, Pacific Areas.
- RCA Victor Basic Record Library for Elementary Schools (VE) (78 rpm & 45 rpm)
  - The Rhythm Program, Primary Grades, Vols. 1-2-3; Upper Grades, Vols. 4-5-6
  - Listening Program, Primary Grades, Vols. 1-2-3; Upper Grades, Vols. 4-5-6
  - Singing Program, Primary, 1 Volume; Upper Grades, Vols. 4-5-6
  - Special Activities: Singing Games, Christmas Album, Indian Album, Rhythm Bands, Patriotic Songs of America

Music to Remember (MSB) (78 rpm)

- Classic Dance Types: National Dances, The March, Tone poems, The Stage, Standard Repertory.

Music to Remember for Young Listeners

- Green Section, Crimson Section, Blue Section, Edward MacDowell Piano Music for Young Listeners, Tiny Masterpieces for Very Young Listeners.

RECORDS FOR LOWER ELEMENTARY GRADES

Home.

Lonesome House CRG 5013
Peaceful Music NMH Album 1
Sleepy Songs NMH Album 3
Songs for Special Times NMH Album 1
Singing in the Kitchen YPR 730
Scenes from Childhood—Schumann V LM 1109; MSB 78006—78007
†Sounds Around Us, "Around the House", SF
Lullabies V E77
The Sleepy Family YPR 611
My Dear Mummie—Gretchaninov MSB 23A
Manners Can Be Fun D CU 105
Men Who Come to Our House YPR 737
The Carrot Seed CRG 1003
Hooray, Today is Your Birthday YPR 222
†Jeux d'En Fants (Happy Children) Bizet V M 510

Community Helpers (Town and Farm).

Community Helpers NMH Album 1
Around Home and Town Album 1
†Sounds Around Us, "Around the Town", SF
Building a City YPR 711
Little Fireman YPR 615
Hook and Ladder No. 99 C MJV 142
*In a Clock Store—Orth
The Blacksmith—Brahms VE 73
The Harmonious Blacksmith—Handel V LM 1217
The Merry Farmer—Schumann MC 15 (Theme, Bk. 2 NMH)
The Little Shepherd, "Children's Corner" Debussy VE 78; MSB 78037
Little Shepherd of Bible Land YPR 3403
The Shoemaker and the Elves D CUS 8
†Ride 'Em Cowboy CRG 5001
Sing a Song of Safety—Caesar Decca (Filmstrip)
Harvest Time YPR 9001

Animals at Home and Farm.

Animal Fair—Burl Ives C MJV 59
Carnival of the Animals—Saint Saëns V LM 1761; MSB 78010-78012
Chicken Licken D CUS 11
†Carbon the Copy Cat Cap CAS 3103
Of a Tailor and a Bear—MacDowell VE 78; MSB 60040
Of Brer Rabbit—MacDowell VE 79; MSB 60040 (Theme, Bk. 3 NMH)
Lonesome Pine (Stag) V EYB 2016
Rosebud (Rabbit) V EYB 2016
†Sounds Around Us YPR 715
Wild Horseman—Schumann VE 78
The Three Bears Suite—Erie Coates CML 4274; MSB 78038
Waltzing Cat—Leroy Anderson DD17509
Waltzing Elephant YPR 715
Tame Bear—Elgar VE 78

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†Suggested in *Teachers Guide,* Scott Foresman Readers.
°No longer available.

Our Animal Friends NMH Album 2
The Fox and Mazurka of the Mice—Voormolen MSB 24B
The Raggletaggle Town Singers Decca K 91
†Little White Duck C J85
Whoa Little Horses YPR 714
The Gingerbread Boy D CU 110
The Little Red Hen D CUS 11
Three Billy Goats Gruff D CUS 10
†The Bear That Wasn't MGM 12A
The Ugly Duckling Decca K 89
†Winnie the Pooh D CU 109
Peter and the Wolf V Y386
Goldilocks and Three Bears D CUS 9
Skittery-Skattery CRG 1005

Insects—Birds.

Creepy the Crawly Caterpillar CRG 5019
The Bee—Schubert VE 79
Flight of the Bumble Bee—Rimsky-Korsakov
V 17-0372; LCT 1050 (Theme, Bk. 3 NMH)
Moths and Butterflies—Elgar VE 78
*Insects in Music—Liadov Decca
Mosquito Dance—White V ERB 26; LM 1790
Bird Calls VY 4002
Cuckoo In The Woods
The Birds
The Swan
Carnival of the Animals—Saint Saëns
V LM 1761; MSB 78012
To a Humming Bird—MacDowell MSB 60040
The First Swallow—Voormolen MSB 24A
Song Birds of America B R N 5965

Flowers.

To a Wild Rose—MacDowell MSB 60040; C 92512
Waltz of the Flowers "Nutcracker Suite"—Tchaikovsky
V WDM 1468; MSB 78035
Spring Song—Mendelssohn V LM 1171

Toys.

Concerto for Toys—Hendl YPR 432
Dance of the Chinese Dolls "Christmas Tree Suite"—Rebikoff VE 80
Hobby Horse "Memories From Childhood"—Pinto VE 77
Nutcracker Suite—Tchaikovsky V LRY 9000; DCU 117; V BY 8
The Toy Trumpet—Scott V PR 26
Knight of the Hobby Horse—Schumann VE 73; MSB 78007
March of the Little Lead Soldiers—Pierné VE 77; MSB 78015
March of the Tin Soldiers—Tchaikovsky VE 73

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†Suggested in *Teachers Guide*, Scott Foresman Readers.
*No longer available.

March of the Toys and Toyland }
Toyland } Herbert C ML 4430
†Parade of the Wooden Soldiers—Jessel C4 709 (Theme, Bk. 2 NMH)
Impromptu (The Top "Petite Suite"—Bizet VE77; MSB 78008B
Waltzing Doll—Poldini VE 78; VERA 77; MSB 78016
(Theme, Bk. 2 NMH)
Serenade for Doll } "Children's Corner Suite"—Debussy
Golliwog's Cake Walk } C ML 4539; MSB 78043
Toy Symphony—Haydn VE 79; YPR 1001

Music of Our Country.

Stars and Stripes Forever—Sousa V LM 69 (Theme, Bk. 2 NMH)
El Capitan—Sousa V LM 69
Star Spangled Banner V-49; V-1415
Patriotic Songs of America VE 91
Patriotic Songs Album 2 F
Our Country NMH 3

The Weather.

The Storm "William Tell Overture"—Rossini
V URE P 39; MSB 78047-78048
*Wind Amongst the Trees—Briccialdi
Sleigh Ride—Anderson V 10-1484; 49-0515
Snow is Dancing—"Children's Corner Suite" Debussy
C ML 4539; MSB 78037A
To Spring—Grieg VE 82 (Theme, Bk. 2 NMH)
Skater's Waltz—Waldteufel VE 74
†Signs of the Weather NMH Album 2
Country Gardens LM 1238; VE 76 (Theme, Bk. 3 NMH)

Travel—Going Places.

Train to the Farm CRG 1011
Train to the Zoo CRG 1001
Sailing NMH Album 2
Ship Ahoy CRG 5003
Travel NMH 3
Pony Express YPR 507
Barcarolle "Tales of Hoffman"—Offenbach
MGM # 139; V 11-9222 V 49-0300 (Theme, Bk. 2 NMH)
Three Little Sailors YRP 738
†Real Train Sounds C MJV 125
Skyliner Flight 35 CMJV 144
Tugboat Peter Moran CMJV 142
The Chugging Freight Engine YPR 728
The Little Engine That Could CMJV 4113
Trains and Planes YPR 706

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†Suggested in *Teachers Guide*, Scott Foresman Readers.
°No longer available.

The Beach.

Boating on the Lake—Kullak VE 72
Play on the Beach—Mompou VE 80
Barcarolle "Tales of Hoffman"—Offenbach
V 11-9222; V 49-0300; MGM E 139
†There She Blows YPR 426

The Fair, Circus and Zoo.

Of Brer Rabbit—MacDowell E 79 or MSB 60040
Train to the Farm CRG 1011
Marionnettes—MacDowell VE 79
Clowns "Midsummer Night's Dream"—Mendelssohn VE 71
Carnival of the Animals—Saint Saëns V LM 1761 or MSB 78010-78012
Of a Tailor and a Bear—MacDowell VE 78 or MSB 60040
Waltzing Cat—Anderson D DL 7509
Tame Bear "Wand of Youth Suite"—Elgar VE 78
Funeral March of a Marionette—Gounod V WEPR 27 or MSB 78021
Golliwog's Cake Walk—Debussy VE 78 or CML 4539 or MSB 78037
Arabian Dance "Nutcracker Suite"—Tchaikovsky
V WDM 1468 or MSB 78034A
The Wild Horseman—Schumann VE 78
The Merry Go Round NMH 1
The Hurdy-Gurdy Man—Goossens VE 78
At the Circus NMH 1
The Greatest Show on Earth V P 333; EPB 3007 or LP 3007
The Little Puppet CRG 1016
Train to the Zoo CRG 1001
The Circus Comes to Town YRP 713
Come to the Fair YPR 733
Circus C CL 6246

Community Life of the Past.

INDIANS

Indian Album VE 89
Indian Lullaby VE 83
Deer Dance VE 80
†Little Indian Drum YPR 619
Little Hawk, the Indian Boy YPR 435
From an Indian Lodge—MacDowell VE 89

EARLY SETTLERS

Going West YPR 301
Pony Express YPR 409
Going West YPR 301

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†Suggested in *Teachers Guide*, Scott Foresman Readers.

Adventures of Daniel Boone YPR 425
Birth of Paul Bunyan YPR 404
Working on the Railroad YPR 427
Spinning Song—Kullak VE 78
The Mill NMH 3
Concertina That Crossed the Country YPR 414
Paw Paw Patch NMH Album 4
Shoo Fly NMH Album 5
Grand Ma Grunts } NMH Album 3
Pop Goes the Weasel } NMH Album 3
Big Rock Candy Mountain YPR 509

COWBOYS

Home on the Range Decca CUS 17
Chisholm Trail YPR 409
†Ride 'Em Cowboy CRG 5001
Let's Go to the Rodeo YPR 503

Stories in Music.

Gnomes—Reinhold VE 71
Dwarfs—Reinhold VE 71
Fairies Scherzo—Schubert VE 71
Elfenspeil—Kjerulf VE 73
The Witch—Tchaikosky VE 73
Fairy Pipers from Wand of Youth Suites—Elgar E 78
Witch; Marionnettes—MacDowell VE 79 or MSB 60040
March of the Gnomes "Christmas Tree Suite"—Rebikoff VE 79
March of the Dwarfs "Lyric Suite"—Grieg E 79 or MSB 78032
Waltzing Elephant YPR 715
(See also NMH 3, page 77 and Teachers Manual for Primary Grades page 30.)
Nutcracker Suite—Tchaikovsky V WDM-1468 or MSB 78033-78035
Hansel and Gretel—Humperdinck VE 80, VY 2007 or WY 2007
Children's Corner Suite—Debussy C ML 4359 or MSB 78036-78037
Adventures in a Perambulator—Carpenter CHS 1140
Peter and the Wolf—Prokofiev C 4038 or V LM 1761
Emperor's New Clothes YPR 100 7/8
Cinderella—Prokofiev CRG 201
Sleeping Beauty—Tchaikovsky CRG 202
The Little Red Hen D CUS 11
Chicken Licken
The Gingerbread Boy D CU 110
Three Billy Goats Gruff D CUS 10
Mother Goose Suite—Ravel C ML 4355 or MSB 78013-78014
*In a Clock Store—Orth
*A Hunt in the Black Forest—Voelkner

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*No longer available.
†Suggested in *Teachers Guide,* Scott Foresman Readers.

Of a Tailor and a Bear—MacDowell VE 78 or MSB 60040
Carnival of the Animals—Saint-Saëns MSB 78012 or VLM 1761
The Bells of Calais YPR 710
Little Hawk, the Indian Boy YPR 435
The Golden Goose CRG 5002
Goldilocks and the Three Bears (KDG-OWS) D CUS 9
The Ugly Duckling *Singing and Rhyming* Luther 1002
The Raggletaggle Town Singers *Singing and Rhyming* Luther 1001
Mozart—His Story and His Music Vox. VL 2510
A Walk in the Forest YPR 805
Scenes from Childhood—Schumann V LM 1109 or MSB 78007-78006
*Children's Suite—Roy Harris
A Children's Overture—Roger Quilter MSB 78022
†On Lemmer Lemmer Street CRG 5006
†Tar-Baby Story BCR AJ 16
William Tell Overture—Rossini V LM 14 (Theme, Bk. 2 NMH)
Jack and the Beanstalk D K 93
Sleeping Beauty—Luther D K 90
The Shoemaker and the Elves D CUS 8
Haydn, His Story and His Music Vox. VL 2610
An Invitation to the Dance—Weber
V LM 6113; V LM 1165 (Theme, Bk. 2 NMH)
†Sorcerer's Apprentice—Dukas V LM 1118
Madeline VEYB 2016
El Torita the Bull Cap CAS 3194
Robin Hood YPR 1010/11

Quiet Music.

Children's Prayer "Hansel and Gretel" Humperdinck VE 80
Berceuse from Jocelyn—Godard C CL 512
To a Wild Rose—MacDowell C CL 512 or MSB 60040
Cradle Song—Schubert
Lullaby—Mozart
Lullaby—Brahms (Theme, Bk. 2 NMH)
Hush My Babe—Rousseau VE 71
Sweet and Low—Barnby
Rocky-A-Bye Baby
The Swan "Carnival of the Animals"—Saint Saëns
MSB 780 12 or V LM 1761 (Theme, Bk. 3 NMH)
Little Dustman—Brahms NMH Album 1
Sleepy Songs—NMH Album 3
Child Falling Asleep—Schumann MSB 78007B
By the Fireside—Schumann MSB 78006B
Nocturne "Midsummer Night's Dream"—Mendelssohn
V LM 1863 (Theme, Bk. 2 NMH)
Barcarolle "Tales of Hoffman"—Offenbach MGM E 139
Waltz of the Flowers "Nutcracker Suite"—Tchaikovsky
V WDM 1468 MSB 78035

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*No longer available.
†Suggested in *Teachers Guide,* Scott Foresman Readers.

Scenes from Childhood—Schumann V LM 1109 MSB 78006-78007
Largo "Xerxes"—Handel V 49-3806; V DM 1703; V LM 1703; MSB 78001
Ave Maria—Schubert V 49-3448; VLM 96
Panis Anglieus—Franck V 49-1447
Indian Lullaby VE 83
Blue Danube Waltz V 49-1076; MSB 78021
Praeludium—Jarnefelt VE 72

Activity Records.

Nothing to Do CRG 1012
†Rainy Day YPR 712
†The Party Record BCR AJ 11
Winter Fun YPR 718
Skip to My Lou BCR AJ 5
†When I Grow Up YPR 725
†Guess Who I Am,
Guess What I Am MGM S-15
Primary Music Series ABC

†When the Sun Shines YPR 617
†Poetry Time SF
Let's Play Together YCR 4503
More Playtime Songs YPR 729
Indoors When It Rains CRG 1021
Little Puppet CRG 1016
Whoa Little Horses YPR 714

Soft-Loud	AS 20
High-Low	AS 21
Rhythm	AS 22
Traditional Games	AS 23

Listen and Do Series ABC

Vol. 1 Ginger & Josh; Friendly Train
Vol. 2 Little Clowns; Handsome Scarecrow
Vol. 3 Panda Balloon; Jocko, the Dancing Monkey
Vol. 4 Sing and Play; Work and Play—My Shadow

Rhythm Instruments.

Rhythm Bands VE 90
Let's Have a Rhythm Band C J 167
Strike Up the Band CRG 5027
Toy Symphony—Haydn YPR 1001
The Syncopated Clock D 40201
Rhythm Instruments, Honor Your Partner SDA
Concerto for Toys and Orchestra—Hendl YPR 432
Penny Whistle YPR 603
Lead a Little Orchestra C J 115
(Introduction to Instruments of the Orchestra, See p. 97)
Rhythms Primary Grades VE 71; 72; 73

Let's Play and Sing Let's Step Along	NMH Album 1
Let's Pretend Music for Acting and Pretending	NMH Album 2
Games to Play Singing Games Let's Dance	NMH Album 3

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†Suggested in *Teachers Guide*, Scott Foresman Readers.

Fundamental Rhythms.

Childhood Rhythm Records—Ruth Evans. # Series 1 & 2
Honor Your Partner S.D.A.
Music for Rhythms and Dance
Rainbow Rhythms FM Series 1-2-3 RR
†Rhythm Records—Phoebe James PJ
†Rhythmic Play Sally Tobin Dietrich S.B.
Square Dances for Children—Piper C J147 C J4-147

Recognizing Contrasts in Music.

THE MARCH

Toy Marches

March of the Little Lead Soldiers—Pierne
VE 77 or MSB 78015 (Theme, Bk. 2 NMH)
March from the Petite Suite—Bizet VE 77
March of the Tin Soldiers—Tchaikovsky VE 73
March "Nutcracker Suite"—Tchaikovsky VE 71 or MSB 78033
March "Little Soldier"—Pinto VE 77

March of the Wee Folks

March of the Gnomes "Christmas Tree Suite"—Rebikoff VE 79
March of the Dwarfs from Lyric Suite—Greig VE 79 or MSB 78032

Marches for Listening

Marche Militaire—Schubert VE 73 or MSB 78005
March—Bach—MacDowell VE 73

Military Marches

Soldiers March—Schumann VE 72
March in D Flat—Hollander VE 72
Stars and Stripes Forever—Sousa D L5057 (Theme, Bk. 2 NMH)

THE WALTZ

Waltz in A^b—Brahms VE 78 (Theme, Bk. 2 NMH)
Waltz in D^b "Minute Waltz"—Chopin VE 79
Waltzes Nos. 1, 2, and 9—Brahms VE 72
Valse Serenade—Poldini VE 71
Love's Dream—Czibulka VE 71
Skater's Waltz—Waldteufel BE 74
Waltz of the Flowers "Nutcracker Suite—Tchaikovsky
V WDM 1468 or MSB 78035
The Waltzing Elephant YPR 715
My Hero "Chocolate Soldier" C ML 4060 (Theme, Bk. 2 NMH)

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†Suggested in *Teachers Guide,* Scott Foresman Readers.

THE MINUET

Minuet "Don Juan"—Mozart VE 74 MSB 78003 (Theme, Bk. 3 NMH)
Minuet—Beethoven VE 77
Minuet—Paderewski VE 77 E 90 (Theme, Bk. 3 NMH)
Minuet in G—Bach MSB 27
Country Dances—Mozart YPR 313
Pizzicato Polka—Delibes VLM 1083 (Theme, Bk. 3 NMH)
Bartered Bride (Polka) D 4014 (Theme, Bk. 3 NMH)
Dances Not for Dancing V LM 1165

FAST

The Wild Horseman—Schumann VE 79
Of Br'er Rabbit—MacDowell VE 79 or MSB 60040 (Theme, Bk. 3 NMH)
Flight of the Bumble Bee—Rimski-Korsakov
B 17-0372 or LCT 1050 (Theme, Bk. 3 NMH)
To a Humming Bird—MacDowell MSB 60040
Soft and Loud ABC AS 20

SLOW

To A Wild Rose—MacDowell MSB 60040 or C GL 512
The Cuckoo in the Woods "Carnival of the Animals"—Saint Saëns
V LM 1761 or MSB 78011
The Swan "Carnival of the Animals"
MSB 78012 or V LM 1761 (Theme, Bk. 3 NMH)

Grand opera is interpreted through dramatizing, costuming and painting.

HAPPY

The Merry Farmer MC 15
Spring Song—Mendelssohn V LM 1171 or VE 79
Happy and Light of Heart "Bohemian Girl"— Balfe VE 72
Praeludium—Jarnefelt VE 72

QUIET

Berceuse "Jocelyn"—Godard C GL 512
The Swan "Carnival of the Animals" Saint Saëns MSB 78012
Hush My Babe—Rousseau VE 71
(Refer to Quiet Music, P. 73)

MYSTERIOUS

In the Hall of the Mountain King "Peer Gynt"—Greig V WDM 7002 or MSB 78029
The Witch—Tchaikovsky VE 73
Gnomes—Reinhold VE 71

RECORDINGS FOR UPPER ELEMENTARY GRADES

America.

INDIAN

American Indians EF 420
Indian Album VE 89
War Dance—Skilton VE 89 (Theme, Bk. 4 NMH)
From the Land of the Sky Blue Water—Cadman VE 84 (Theme, Bk. 5 NMH)
Deer Dance "Suite Primeval"—Skilton VE 80
Little Indian Drum YPR 619

NEGRO

Negro Music in Africa and America EF 500
Spirituals: Swing Low VE 84
Spirituals: Marian Anderson V LM 110
Steal Away NMH 5
Go Tell It on the Mountain NMH 6
Spirituals: The Jordanaires V EPB 3081; V LPM 3081
Cakewalk—Gottschalk (Kay) C ML 4616
Juda Dance—Dett VE 76 MSB 78024
From the Canebrake—Gardner VE 76
Symphony #5 in E Minor "New World" (2nd Movement) Dvorak V LM 1778
Work Song No. 1, "From the Delta"—Still C ML 2029

Pioneer Music (Early settlers)

Down in the Valley NMH 6
Shuckin of the Corn VE 85
Frog Went A- Courtin VE 84
Sourwood Mountains NMH 5
Lonesome Valley VE 85
El-H-Noy VE 85
Turkey in the Straw (Arr. Guion) VE 75; MSB 78024
Our American Music NMH 5
American Folk Songs NMH 5
American Songs NMH 6
(Enrichment Records, See page 66)

How Our Country Grew

Christopher Columbus YPR 508
Yankee Doodle (Arr. Gould) ML 2029
The Adventures of Daniel Boone YPR 425
Going West YPR 301
Chisholm Trail YPR 409
The Concertina that Crossed the Country YPR 414
The Birth of Paul Bunyan YPR 404
The Pony Express YPR 507
Working on the Railroad YPR 427
Let's All Join In YPR 403
Under Ground Train (slaves) YPR 406
Timber-r-r-r YPR 504
Who Built America EF 2
(Historical America In Song—Burl Ives EBF, See page 66)

Patriotic

Patriotic Songs of America VE 91
Yankee Doodle (Arr. Gould) C ML 2029
Fourth of July—Gould C ML 2029
American Salute—Gould C ML 4218
Stars and Stripes Forever—Sousa V EPB 3014
Spirit of Freedom }
Dixie Land } V LPM 3120
American Fantasy—Herbert C AL 21 (Theme, Bk. 5 NMH)

American Composers Describe America

*Skyscrapers—Carpenter
Billy the Kidd—Copland C ML 2167
Spirituals for Orchestra—Gould C ML 2042
Work Song "From the Delta"—Still C ML 2029
Plow That Broke the Plains—Thompson D 75 27
The Louisiana Story—Thompson C ML 2087

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*No longer available.

Grand Canyon Suite—Grofé C ML 4059
Mississippi Suite—Grofé C ML 2046
Oklahoma—Rodgers S. Sch. 64; V LPM 3150

Mediterranean Countries.

ITALY

Fountains of Rome—Respighi } V LM 1768
Pines of Rome—Respighi }
Roman Festival C ML 4020
O Sole Mio di Capua VE 84
Napoli Caracciolo NMH 6
Siciliana (L'Allegro) Handel VE 73
Around the World in Music VEB 3092

GREECE

Pan the Piper C J214
Dances of the Happy Spirits "Orfeus and Eurydice"—Gluck
  V 49-3301; MSB 78046
March "Iphigenia in Aulis"—Gluck VE 75
Minuet in F "Orfeus and Eurydice"—Gluck VE 75
The Youth of Hercules—Saint-Saëns VE 82
Dance of the Trojan Maidens—Faust-Gounod V ERA 64
The Trojan Horse "Music, Love of Three Oranges"—Prokofiev
  Cap KASF 3207
Diana and the Golden Apples (Music—Lieutenant Kiji)—Prokofiev
  Cap KASF 3209
The Seasons (Music—Glazounov) Cap CAS-3195
Epics and Ballads EF 457
Songs and Dance of Greece EF 814
Panegyris Vol. I Greek Folk Songs and Dances ES 527
  Vol. II Greek Island and Mountain Songs ES 531

ISRAEL

Shepherd and Other Folk Songs EF 841
Little Shepherd of Bibleland YPR 3404

SPAIN

Spanish Folk Music CSL 216
Spanish Ethnic Music EF 411
Ritual Fire Dance—DeFalla V WDM 1639; LM 162
Espana Rhapsodie—Chabrier V ERA 1
Around the World in Music Vol. I V EPB 3092
El Torita (The Bull)—Bizet Cap CAS 3194

AFRICA

African & African-American Drums EF 502
Negro Folk Music of Africa and America EF 500
Ethiopia EF
Music of Africa (World Library of Folk & Primitive Music)
  C SL 213; C SL 205
Anitra's Dance "Peer Gynt Suite"—Grieg
  V DM 1468; MSB 78034 (Theme, Bk. 4 NMH)
Arabian Dance "Nutcracker Suite"—Tchaikovsky
  V DM 7002; MSB 78029
Songs from The Veld (Marais) D 5083
Songs of South African Veld D 5399
South African Veld D 5014
South African Folk Songs C CL 6226
Folk Tales from West Africa EF 103

Asia.

CHINA

Chinese EF 802
Chinese Classics EF 12
Dance of the Chinese Dolls—Rebikoff VE 80
Chinese Dance "Nutcracker Suite"—Tchaikovsky
The Chinese Vegetable Man NMH 4

JAPAN

Japan C SL 214

INDIA

India EF 409
Indonesian C SL 210
Song of India "Sadko"—Rimski-Korsakov
  V 4303; V 49-1445 V ERA 20

INDONESIA

Folk Tales from Indonesia EF 102

British Isles.

ENGLAND

Folk Songs C SL 206
London Symphony—V. Williams LL 569
Greensleeves "Fantasia" LL 583
Shepherd's Hey (Arr. Grainger) VE 76
Country Gardens VE 76: C AL 49 (Theme, Bk. 3 NMH)
English Dances—Arnold V LBC 1078

The Keeper NMH 4
Botany Bay NMH 6
Pomp and Circumstance—Elgar V 49-0616

IRELAND

Irish Folk Music EF 18
Irish Folk Songs C SL 204
The Irish Washerwoman—Sowerby VE 75
The Meeting of the Waters NMH 5

SCOTLAND

Scotch Bagpipe Tunes EF-FP 17
Scotch Folk Songs C SL 209
Afton Water NMH 5

WALES

Folk Songs EF 835
The Ash Grove NMH 5

Central Europe.

FRANCE

French Folk Songs EF 708
Folk Music EF 414
Folk Songs C SL 207
The Sunken Cathedral—Debussy C ML 4291

SWITZERLAND

Skater's Waltz—Waldteufel VE 73
William Tell Overture—Rossini V UREP 39; MSB 78047-78048
Lucerne to Weggis NMH 5
*In a Clock Store—Orth
Cuckoo Who Lived in A Clock C JL 8010
Music Box—Liadov VE 81
Music Box (Templeton Collection) Cap 56
The Story of the Music Box BR CS 1011
Folk Songs EF 807

GERMANY

Folk Songs EF 843
Around the World in Music EBT 3007; LPT 3007

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*No longer available.

AUSTRIA

Kreisler Favorites (Viennese Melodies)
J. Strauss Waltzes V 49-1076 MSB 78021
The Mountain Stream NMH 6

HUNGARY

Hungarian Rhapsody No. 2—Liszt V 12-0763; 49-0308
Hungarian Dances—Brahms V WDM 1518; LM 67

CZECHOSLOVOKIA

The Moldau—Smetana V WDM 7009; LM 1118
Why Are We Waiting NMH 6
Ah, Lovely Meadows NMH 6
Slavonic Dance (G Minor) V 49-0460
The Handkerchief Dance NMH 5

POLAND

Mazurkas—Chopin V LM 1109
Polonaise in A Major CP 40 No. 1 MSB 78044 (Theme, Bk. 6 NMH)

RUSSIA

Folk Songs EF 820
Polka "Golden Age"—Shostakovitch VE 82
Dances of the Polovetzki Maidens "Prince Igor"—Borodin VLM 1054
Volga Boatman VE 84
Andante Cantabile V CAE 161; V CAL 121
1812 Overture—Tchaikovsky C ML 4049
Sabre Dance "Gayne Suite"—Khachaturian CRS

Scandinavian Countries.

NORWAY

Peer Gynt Suite V DM 7002; MSB 78029-78031
Norwegian Bridal Procession VE 81; MSB 78031
Norway Folk Music EF 1008
Songs and Dances of Norway CRS

FINLAND

Finlandia—Sibelius V LRM 70050; CAL-9

SWEDEN

Folk Songs EF 844
Oh Vermeland VE 81

Music of the Americas.

CANADA

Canadian Folk Music C SL 211
Northwoods Songs EF 813
French Canadian Song EF 29
Gay the Rose ABC AS 7
The Rosebud ABC AS 7

HAWAII

Aloha ABC AS 8
Tropical Isle ABC AS 7

UNITED STATES

(See Index and Recordings for American Singer, Books 7 & 8; Burl Ives Recordings for Encyclopedia See P. 66)
Stephen Foster Favorites V LM 76
This is My Country—Fred Waring D A 310
What So Proudly We Hail—Bing Crosby D DA 453
Sousa's Marches VE PB 3014 or LH 3014 or D L 5075
American Salute—Gould C ML 4218
Fourth of July—Gould C ML 2029
Yankee Doodle (arr. Gould) C ML 2029
Grand Canyon Suite—Grofé C ML 4059
Mississippi Suite—Grofé C ML 2046
The Plow that Broke the Plains—Thomson D DL 7527
Juba Dance—Dett VE 76 or MS 78024
War Dance "Suite Primeval"—Skilton VE 89 or MSB 78024
From the Canebrake—Gardner VE 76
Billy the Kid—Copland C ML 2167
Rodeo (Four Dance Episodes)—Copland C ML 2042
A Lincoln Portrait C ML 2042
Marian Anderson Sings Spirituals V LM 110
Jazz Band (Origin of the Blues) YPR 410
Battle Hymn of the Republic V ERA 178
The Confederacy C SL 220
Builders of America (Lincoln & Washington)—McDonald C ML 2220
Music of Aaron Copland YPR 408
(See Music for America, P. 77)

NEIGHBORS TO THE SOUTH

(See Index and Recordings for American Singer, Books 7 & 8.)
South of the Border NMH 6
Song of Mexico EF EP 15
Argentine Folk Songs EF EP 810
Caribbean Dances EF EP 840
In the Latin Flavor V LM 162
Malaguena—Ernest Lecuona (Cuban) V WDM 1639 or LM 162
El Salon Mexico—Gould CML 2203
Latin America Symphonette—Gould MG 4002

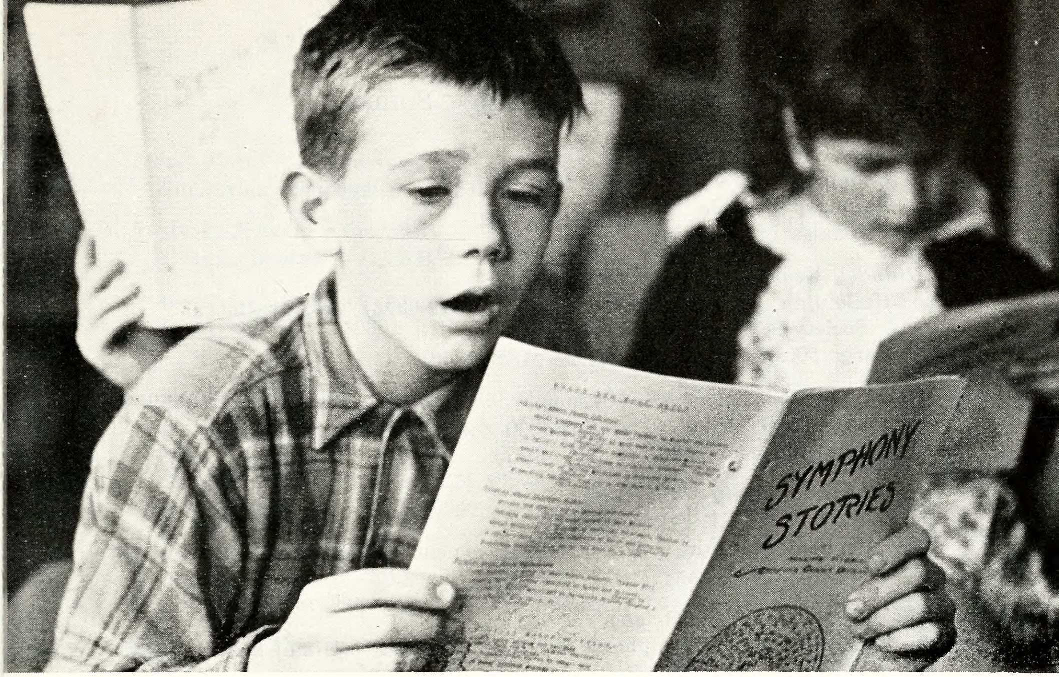
Carioca }
Brazil } VWDM 1639 or V LM 162
Mexican Hat Dance V 48-0029
Around the World in Music (Mexico) V EPB 3091
Bachianas Brasileiras #5 Villa-Lobos V LY 142

Collection Correlating Music With Various Countries.

Music of the World's People (Selected by H. Cowell) Vol. I EF 504; Vol. II 505

Dances to Dance—Grades 4-12.

Classical Dance Rhythms EBF
Community Folk Dances ERS (Seven couples and one group dance)
Folk Dances of Many Lands ERS
Folk Dances of the People ERS
Folk and Square Dances—Burns & Wheeler
  Album A—American, Swedish, Dutch, Swiss, German (with instructions)
  Album B—Scotch, Italian, Danish, Norwegian, Swedish, Irish (with instructions)
  Album C—American Dances (with instructions)
  Album D—American Dances—Red River Valley, Birdie in the Cage, and others.
  Album G—Carrousel, Children's Polka, and others.
  Album H—Bleking, Heel and Toe Polka, and others.
  Album J—Mexican Waltz, Maypole Dance, and others.
Folk Dance Records—Ruth Evans Albums I & II
Honor Your Partner Series—Durlacher (Simplified System of Square Dancing) Albums 1, 2, 3, 4, 5, 6.
Square Dance ABC SD 1
Let's Dance Longways Dances ABC SD 2
Victor Folk Dance Records
  #45—6169 Ace of Diamonds & Bleking
  #45—6170 Gustaf's Skoal & Lott' ist Tod
  #45—6171 Klappdans & Shoemaker's Dance
  #45—6172 Seven Jumps (Danish) & Bingo (American)
  #45—6173 Norwegian Mountain (Danish) & Tra-La-La-La (Norwegian)
  #45—6174 Sellenger's Round (English) & Gathering Peascods (English)
  #45—6175 Green Sleeves (English) & Ribbon Dance (English)
  #45—6176 Crested Hen (Danish) & Chimes of Dunkirk (Belgian)
  #45—6177 Come Let Us Be Joyful (German) & Bummel Schottische (German)
  #45—6178 Oh Susanna (American) & Irish Washerwoman (Irish and American)
  #45—6179 Carrousel (Swedish), Kinderpolka (German), Highland Fling (Scotch), Highland Schottische (Scotch)



This boy is studying background materials necessary for full appreciation of a symphony orchestra concert.

#45—6180 Virginia Reel (American) & Pop Goes the Weasel (American)
#45—6181 Minuet (Mozart) & Maypole Dance (English)
#45—6182 Turn Around Me (Czechoslovakian), Hansel and Gretel (German), The Wheat (Czechoslovakian), Cshebogar (Hungarian)
#45—6184 Blackberry Quadrille & Soldier's Joy

Story Music. (See Program Music, p. 95.)

Becoming Acquainted With Composers and Their Music.

Music Master Series—Vox
Brahms, VL 2580; *Chopin,* VL 2520; *Bach,* VL 2500; *Beethoven,* VL 2600; *Schubert* VL 2540; *Tchaikowsky,* VL 2570; *Mozart,* VL 2510; *Haydn,* VL 2610; *Mendelssohn,* VL 2590; *Schumann,* VL 2550; *Stephen Foster,* VL 2620; *Grieg,* VL 2560.

Music Master Series—Columbia
Chopin, J 207; *Haydn,* J 165; *Mozart,* J 166.

Brahms, Johannes (German)
Hungarian Dance No. 5 VE 82
Symphony No. 1 (Theme—4th Movement) VE 82

Chopin, Frederic (Polish)
Chopin Favorites V WDM 1227
Raindrop Prelude }
Polonaise in A Major } MSB 78004

Handel, George Frederick (German)
Hallelujah Chorus (Boston Pops)—V 49-0292; (Royal Choral Society) V 11825.
Largo "Xerxes" V 49-1007 or MSB 78001

Bach, Johann Sebastian (German)
Fugue in G Minor (The Little Fugue) V LM 1176
Organ Music of Bach C ML 4097

Beethoven, Ludwig Von (German)
Minuet in G VE 77 or ERA 29
Symphony No. 5 in C Minor, 1st Movement (abridged) V WDM 1410 or LM 1085

Schubert, Franz (Austrian)
First Movement "Symphony No. 8 in B Minor" (Unfinished abridged) V WDM 1410 or LM 1085
The Erlking V LM 98

Tchaikovsky, Peter Ilyitch (Russian)
Nutcracker Suite V WDM 1468 or MSB 78033-35
Overture 1812, Op. 49 CML 4049

Debussy, Claude (French)
Children's Corner Suite (Casadesus) CML 4366 or ML 4291 or MSB 78073
Clair de Lune (Excerpt) VE 81

Grieg, Edvard (Norwegian)
Peer Gynt Suite V WDM 70002 or MSB 78029-78031
To Spring VE 82 or GML 4334

Wagner, Richard (German)
Festival March "Tannhauser" VE 81
Prelude to Act I and Act III "Lohengrin" D DL 4030

Mozart, Wolfgang Amadeus (Austrian)
Minuet "Don Juan" V 1199a or E 75 or MSB 78003
The Magic Flute Overture V 49-0903

Haydn, Franz Joseph (Austrian)
Andante "Surprise Symphony" VE 80 or MXB 7802
Toy Symphony YPR 1001 or VE 79 or MSB 7803

Mendelssohn, Felix (German)
Midsummer Night's Dream V WDM 1724 or MSB 78025-78028
Spring Song VE 79

Prokofiev, Serge (Russian)
Peter and the Wolf C 4038 or V LM 1761
Cinderella CRG 201

Liszt, Franz (Hungarian)
Hungarian Rhapsodies V LBC 1070

Strauss, Johann (Austrian)
Strauss Waltzes V ERB 6; V LM9025; V LM1869

Schumann, Robert (German)
Carnival WBC 1025; LBC 1025

AMERICAN COMPOSERS

MacDowell, Edward
From an Indian Lodge VE 89 or MSB 60040
To a Wild Rose MSB 60040

Foster, Stephen Collins
Stephen Foster in Song and Story V WDM 1566
Stephen Foster Favorites V WDM 1412 or LM 76

Sousa, John Phillip
Sousa Marches (Goldman's Band) D DL 5057
Stars and Stripes Forever V 20132

Herbert, Victor
Music of Victor Herbert CML 4430
Babes in Toyland D LP 7004

Grofé, Ferde
Grand Canyon Suite CML 4059
Mississippi Suite CML 2046

Anderson, Leroy
Pops Concert (Sleigh Ride, etc.) D 7509
Pops Concert (Fiddle Faddle, etc.) D 7519

Copland, Aaron
Billy the Kid CML 2167
Music of Aaron Copland YPR 408

Gershwin, George
Rhapsody in Blue C ML 4026
Porgy and Bess (Highlights) V LM 1124

Gould, Morton
American Salute C ML 4218
Cowboy Rhapsody C ML 4218

CONTEMPORARY COMPOSERS

Milhaud, Darius (French)
Opus Americanum #2 CAP P 8224

Honegger, Arthur (French)
Pacific 231 NSB 78156

Holst, Gustav (English)
The Planets LL 1019

Copland, Aaron (American)
Appalachian Spring V LCT 1134

Hindemith, Paul (German)
Matthias the Painter V LM 1089

Carpenter, John Allen (American)
Sky Scrapers, Adventures in a Perambulator CON 1140

Gillis, Don (American)
Frontier Town LL 176

Seasonal Music.

HALLOWEEN

‡Halloween (The Witch)—Tchaikovsky VE 73
‡Witch-Marionettes—MacDowell VE 79 or MSB 60040
‡The Witches are Calling NMH 2-2
‡Elfin Dance—Grieg VE 78
‡Fairy Pipers "Wand of Youth Suites"—Elgar VE 78
‡March of the Gnomes "Christmas Tree Suite"—Rebikoff VE 79
‡Gnomes—Reinhold
‡Fairies (Scherzo)—Schubert VE 71
Witches Dances—MacDowell VE 81 or MSB 60040
Scherzo } "Midsummer Night's Dream"—Mendelssohn V WDM 1724
Nocturne } or LM 1724 or MSB 78026
Dance Macabre—Saint-Saëns C AAL 8 or LM 1118 or Cap H 8169
A Night on Bald Mountain—Moussorgsky V 49-0722 or Cap H 8169
Sorcerer's Apprentice—Dukas V LM 118
Till Eulenspiegl's Merry Pranks—Strauss C ML 4045

THANKSGIVING

Hymns of Thanksgiving (Robert Shaw Chorale) V 45 WDM 1559 or LM 108
‡Over the River and Through the Woods NMH 2
‡The Turkey Game NMH 3
(See Indian Music, P. 77)

CHRISTMAS

Christmas Hymns and Carols (Shaw Chorale) Vol. 1 V DM 1077 WDM 1077 LM 1112
Christmas Album VE 88 Vol. II LM 1711
Nutcracker Suite—Tchaikovsky V WDM 1468 or MSB 78033-78035
‡The Twelve Days of Christmas YPR 225
‡Round the Christmas Tree NMH 1

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‡Primary level.

‡Lullay, Thou Tiny Little Child NMH 3
Christmas Carols Album 20
‡March of the Little Lead Soldiers—Pierné VE 77 or MSB 78015
‡Dancing Doll—Poldini VE 78 or MSB 78016
Amahl and the Night Visitors—Menotti V 45 WDM 1701
Hansel and Gretel—Humperdinck VE 80 or VY 2007
Christmas Album VE 81
The Messiah—Handel
  He Shall Feed His Flock VE 86
  Hallelujah Chorus V 49-0292 or 11825
  And the Glory of the Lord V 11825
Ave Maria—Schubert VE 86
Jesu Joy of Man's Desiring—Bach V 49-3159
December "The Months"—Tchaikovsky C ML 1088
A Ceremony of Carols—Brittein V LM 1088

EASTER

‡Easter NMH 2
The Moravian Easter Band HMC
Treasury of Easter Songs (Shaw Chorale) V WDM 1623 LM 1201
The Messiah—Handel
  Hallelujah Chorus V 49-0292 or 11825
  I Know That My Redeemer Liveth
  Since By Man Came Death
Russian Easter Overture C ML 2035

Worship in Music.

(See Seasonal Music above.)
Crusaders Hymn NMH 6
Beautiful Savior VE 86
Favorite Hymns for Children VY 431
Great Sacred Choruses (Robert Shaw Chorale) VLM 1117
How Lovely Are Thy Messengers "St. Paul"—Mendelssohn VE 86
Great Songs of Faith V LCT 1111
The Lord's Prayer—Malotte V 49-0284
He Shall Feed His Flock VE 86
Marian Anderson Sings Spirituals V LM 110
Spirituals for String Choir and Orchestra—Gould C ML 2042
Sheep May Safely Graze—Bach } V LM 1176
Jesu Joy of Man's Desiring—Bach }
Ave Maria—Schubert V LM 77
Invocation—Schubert NMH 6
Panis Angelicus—Franck V 49-1447
Hymns of Catholic Devotion VEPA 490
Likras Shabos (Hebrew) V LPM 3242
Sacred Service—Bloch LL 123
Children's Prayer "Hansel and Gretel"—Humperdinck VE 81
One God (Story of Three Great Faiths with Music) CRS
Beethoven 9th Symphony (4th Movement) V LM 6009

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‡Primary level.

Music and Art.

MUSIC TO ILLUSTRATE ART MASTERPIECES	PICTURE
From An Indian Lodge—MacDowell (American) MSB 60040 or VE 89	Solemn Pledge—Ofer Coming of the White Man
Indian Album VE 89	Indian Roasting Corn
Midsummer Night's Dream—Mendelssohn (German) V WDM 1724 or LM 1724 or MSB 7805-78028	Fairy Tales—Shannon
Spring Song—Mendelssohn (German) VE 79	Spring Song—Corot (French)
Spinning Song—Mendelssohn (German) V LM 1153 or ERA 41	The Spinner—Maes (Dutch)
Hark, Hark, the Lark—Schubert OSW 6	Song of the Lark
Dance of the Happy Spirits—Gluck V 49-3301 or MSB 78046	Dance of the Nymphs—Corot
Anvil Chorus—Verdi (Italian) V 49-0298	Shoeing the Bay Mare—Landseer (English)
Pictures at an Exhibition—Moussorgsky VLRB; VLM 1838	

Music for Fingerpainting or Free Drawing

Snow Drops—Tchaikovsky VE 74
Humoresque—Tchaikovsky VE 74
The Swan "Carnival of the Animals"—Saint-Saëns VLM 1761 or MSB 78012
Barcarolle "Tales of Hoffman"—Offenbach V 119222 or 49-0300
*Narcissus—Nevin
To a Water Lily—MacDowell MSB 60040 or VE 79
Golliwog's Cake Walk—Debussy VE 78 or MSB 78037
Nocturne—Mendelssohn VE 80 or MSB 78027
Serenade—Schubert V LM 77
Swan Lake—Tchaikovsky V LM 1134
Clair de Lune—Debussy VE 81
To Spring—Grieg CML 4334 or VE 82
Butterfly—Grieg CML 4334
A Night on Bald Mountain—Moussorgsky V 49-0722 or Cap H 8169
Hungarian Rhapsody No. 2—Liszt V 12-0763 (78); V 49-0308 (45)

Mood in Music.

HAPPY

The Merry Farmer MC 15
Spring Song—Mendelssohn V LM 1171 or VE 79
Theme from Sonata in A—Mozart SS-1
Happy and Light of Heart "Bohemian Girl"—Balfé VE 72
Praeludium—Jarnefelt VE 72
Gavotte "Mignon"—Thomas VE 90

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*No longer available

Amaryllis—Ghys VE 90 or MSB 78005
Caprice on Airs de Ballet "Alceste"—Gluck VE 80
Come Let Us to the Bagpipes Sound "Peasants' Cantata"—Bach VE 81

HUMOR IN MUSIC

Plink, Plank, Plunk; Horse and Buggy; Fiddle-Faddle—Anderson DL 7519
Sleigh Ride; Waltzing Cat; Jazz Pizzicato; The Syncopated Clock—Anderson D L7509
Golliwog's Cake Walk—Debussy VE 78 or MSB 78037

QUIET AND RESTFUL

Berceuse "Jocelyn"—Godard C GL 512
The Swan "Carnival of the Animals"—Saint-Saëns MSB 78012
Hush My Babe—Rousseau VE 71
Morning "Peer Gynt Suite"—Grieg (Norwegian) V WDM 7002 or MSB 78031
At Dawn and the Calm "William Tell"—Rossini (Swiss-Italian) V UREP 39 or MSB 78047-78048
Nocturne "Midsummer Night's Dream"—Mendelssohn (German) E 80 or V WDM 1724 or MSB 78027
To a Wild Rose—MacDowell (American) MSB 60040
On Wings of Song—Mendelssohn (German) V LM-77
Theme "Sonata in A"—Mozart VE 80
Sunset "Grand Canyon Suite"—Grofé C ML 4059
Morning "Peer Gynt Suite"—Grieg V WDM 7002 or MSB 78031

MELANCHOLY

Pavanne of the Sleeping Beauty "Mother Goose Suite"—Ravel (French) VE 81 or MSB 78013
Songs My Mother Taught Me—Dvorák (Czech) LCT 1050

MYSTERIOUS

Witches' Dance—MacDowell (American) VE 81 or MSB 60040
In the Hall of the Mountain King "Peer Gynt Suite"—Grieg (Norwegian) V WDM 7002 or MSB 78029
Entrance of the Little Fauns—Pierné (French) VE 80 or MSB 78015
The Witch—Tchaikovsky VE 73
Gnomes—Reinhold VE 71
A Night on Bald Mountain—Moussorgsky V 49-0722 or Cap H 8169
March of the Dwarfs—Grieg (Norwegian) VE 79 or MSB 78032

FAST

‡The Wild Horseman—Schumann VE 79
‡Of Brer Rabbit—MacDowell VE 79 or MSB 60040

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‡Primary level.

Flight of the Bumble Bee—Rimsky-Korsakov V 17-0372 or LCT 1050
To a Humming Bird—MacDowell MSB 60040
‡Soft and Loud ABC AS 20

BOISTEROUS

Polka "The Golden Age"—Shostakovitch (Russian) VE 82
Dance of Comedians—Smetana (Czech) V UREP 29 or MSB 78050

SLOW

To a Wild Rose—MacDowell MSB 60040 or C GL 512
The Cuckoo in the Woods "Carnival of the Animals"—Saint-Saëns V LM 1761 or MSB 78011
The Swan "Carnival of the Animals" MSB 78012 or V LM 1761

CLUMSY OR FUNNY

Golliwog's Cake Walk "Children's Corner Suite"—Debussy (French) VE 78 or MSB 78037
The Elephant and Fossils "Carnival of the Animals"—Saint-Saëns (French) V LM 1761 or MSB 78010 and 78012
(For additional suggestions on mood, see p. 52, NMH *Teachers Manual for Intermediate Grades.*)

SAD, MOURNFUL

Deer Dance (Rouge River Indian) "Suite Primeval"—Skilton VE 80
Ase's Death "Peer Gynt Suite"—Grieg V WDM 7002

TRIUMPHANT

Procession of the Sardar "Caucasian Sketches"—Ippolitov-Ivanov (Russian) VE 76
Grand March "Aida"—Verdi (Italian) V 49-0616 or MSB 78048

Form in Music.

DANCE FORMS

1. March
   a. Military
      Sousa Marches (Goldman's Band) Decca DL 5075 or Sousa Marches (Boston Pops) V WDM 1521 or LM 69
      Sousa's Band V 20191, 20132, and 19871
   b. Toy March
      March of the Toys "Babes in Toyland" DLP 7004 or CML 4430
      March "Nutcracker Suite"—Tchaikovsky V WDM 1468 or MSB 78033
      March of the Little Lead Soldiers—Pierné VE 77 or MSB 78015

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‡Primary level.

c. Professional
   - Toreador Song "Carmen"—Bizet VE 74
   - March of the Three Kings—Bizet VE 74
   - March "Aida"—Verdi VE 74 or MSB 78048
   - Pomp and Circumstance—Elgar V 49-0616
   - Wedding March "Midsummer Night's Dream"—Mendelssohn V WDM 1724 or MSB 78028

2. Waltz
   - Toyland "Babes in Toyland" D LP 7004 or C ML 4430
   - Belle of the Ball—Anderson D L7509
   - Waltz of the Flowers "Nutcracker Suite"—Tchaikovsky V WDM 1468 or MSB 78035
   - Blue Danube Waltz V 49-1076 or MSB 78021
   - Tales from the Vienna Woods—Strauss V 49-1076
   - Invitation to the Waltz—Weber C ML 2043
3. Minuet
   - Minuet—Boccherini VE 80
   - Minuet "Don Giovanni"—Mozart VE 75 or MSB 78003
   - Minuet in F—Gluck VE 75
   - *Reference*: Directions for the dancing of the minuet may be found on p. 37, NMH *Teachers Manual for Intermediate Grades.*
4. Gavotte
   - Gavotte in D Minor—Gretry VE 75
   - Gavotte "Les Petits Riens"—Mozart VE 75
   - Gavotte—Handel VE 74
   - *References*: See also p. 55, NMH *Teachers Manual for Intermediate Grades.*

RECURRING THEME

Amaryllis—Ghys VE 90 or MSB 78005
Music Box—Liadov VE 81 or MSB 78029
Of a Tailor and a Bear—MacDowell VE 78 or MSB 600040
Country Gardens—Grainger VE 86
ABA Form and Variation
*Narcissus—Nevin
To a Wild Rose—MacDowell MSB 60040
To a Water Lily—MacDowell VE 79 or MSB 60040
Etude in G Flat Major (Butterfly)—Chopin VE 81
Scherzo—Beethoven VE 81
Reference: See p. 25, NMH 6.

THE FUGUE

Round and Round—Fun and Facts on the Fugue YPR 431
Fugue in G Minor (The Little Fugue)—Bach V LM 1176
The Cat's Fugue—Scarlatti NSB 78039

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*No longer available.

RONDO

Rondino—Beethoven (Kreisler) C ML 4310
Eine Kleine Nachtmusik 4th Movement—Mozart V WDM 1451 or MSB 78004
Music Box—Liadov VE 81 or MSB 78016

THEME WITH VARIATIONS

The Harmonious Blacksmith—Handel V LM 1217
Andante "Surprise Symphony"—Haydn VE 80 or MSB 78042
Reference: "Keyboard Jr.", Vol. 11, No. 4.

OVERTURES

William Tell Overture—Rossini V UREP 39 or MSB 78047-78048
Overture "Midsummer Night's Dream"—Mendelssohn V WDM 1724 or LM 1724 or MSB 78025-78026
1812 Overture—Tchaikovsky C ML 4049
Reference: *Music and Romance*, pp. 250-258.

LARGE FORMS IN MUSIC

Sonata

Sonata No. 12 in A Flat Major, Op. 26—Beethoven C ML 4334
Sonata in D—Scarlatti V LM 1217
Reference: *Music and Romance*, pp. 288-296.

Concerto

Concerto for Piano and Orchestra in A Minor, Op. 16—Grieg V WDM 1343 or LM 1018
Concerto for Piano No. 1, in E Flat—Liszt V WDM 1144 or LM 1018

Symphony

Children's Symphony—McDonald C ML 2141
Heart of the Symphony V WDM 1410 or LM 1085 (Portions of symphonies of Beethoven, Schubert, Tchaikovsky, etc.)
Reference: *Music and Romance*, pp. 296-303.
"Keyboard Jr.", Vol. 11, No. 4.

Tone Poem

Finlandia—Sibelius V 49-0698 or C AAL 9
Film: Finlandia—Artists Concert Series
Til Eulenspiegel's Merry Pranks C ML 4045
Reference: *Music and Romance*, pp. 357-358.
The Moldau—Smetana V WDM 1505 or VLM 1118
Reference: *Music and Romance*, pp. 360-366.

Preludes

Praeludium—Jarnefelt VE 72
Raindrop Prelude—Chopin V WDM 1227 or LM 84 or MSB 78044
Prelude "Die Meistersinger"—Wagner C ML 4054
Reference: *Music and Romance*, pp. 140-148.
"Keyboard Jr.", October 1953.

Discrimination Between Program and Absolute Music.

ABSOLUTE MUSIC

Fugue in G Minor (The Little Fugue)—Bach V LM 1176
Symphony No. 1 in C Minor (4th Movement)—Brahms VE 82
Largo "Xerxes"—Handel V 49-1007 or MSB 78001
Sheep May Safely Graze—Bach V 49-3159 or LM 1176
Symphony in D Minor (2nd Movement Abridged)—Franck
Symphony No. 8 in B Minor (Unfinished) (1st Movement Abridged)—Schubert V WDM 1410 or LM 1085
L'Arlesienne Suite—Bizet V WDM 1002 or LM 1002
Eine Kleine Nachtmusik—Mozart V WDM 1451 or LM 1002 or MSB 78004

PROGRAM MUSIC

William Tell Overture—Rossini V UREP 39 or MSB 78047-78048
Reference: *"A Brave Mountaineer"*, The Opera "William Tell—*Kinscella Readers, Bk. 5*
Nutcracker Suite—Tchaikovsky 45 RCA WDM 1468 or MSB 78033-78035
Reference: *Prelude*, p. 41; *"Young Keyboard Jr."*, Vol. 2, No. 3.
Mother Goose Suite—Ravel ML 4355 or MSB 78013-78014
Peter and the Wolf—Prokofiev VLM 1761
Midsummer Night's Dream—Mendelssohn V WDM 1724 or MSB 78025-78028
Reference: *Prelude*, p. 61.
The Flight of the Bumble Bee—Rimsky-Korsakov V 45 170372 in WCT 72 or 33 LCT 1950 or MSB 78050 (Russian)
Peer Gynt Suite—Grieg 45 RCA WDM 7002 or MSB 78029-78031
Film: Peer Gynt—Artists Concert Series
Deer Dance (Rogue River Indian) "Suite Primeval"—Skilton VE 80
Sleeping Beauty—Tchaikovsky V LM 1010
Overture 1812—Tchaikovsky C ML 4049
The Moldau—Smetana V WD 1505 or LM 1118
Danse Macabre—Saint-Saëns C AAL 8 or LM 1118 or Cap H 8169
References: Oh Say Can You Hear p. 14; Progress, p. 12; Keyboard Jr.", Vol. 4, No. 1
The Sorcerer's Apprentice—Dukas V LM 1118
References: *Oh Say Can You Hear*, Bk. 2, p. 5.
NMH Teacher's Manual for Intermediate Grades, p. 54.
Scheherazade—Rimsky-Korsakov C ML 4089
Billy the Kid—Copland C ML 2167
Cowboy Rhapsody—Gould C ML 4218
Pacific 231—Honegger MSB 7815
Reference: *Concert Companion*, pp. 347-358.

Opera, Operetta, Oratorio and Ballet.

OPERA

The Magic Flute—Mozart
  Excerpts: "Magic Flute" Ray 1203
Amahl and the Night Visitors—Menotti V 45 WDM 1701 LM 1701
  References: *Amahl and the Night Visitors—Menotti McGraw-Hill*
    Amahl and the Night Visitors—"Keyboard Jr.", Vol. 10, No. 8
Hansel and Gretel—Humperdinck VE 80 or VY 2007 or WY 2007
  Reference: *Prelude*, p. 55-60.
Babes in Toyland—Victor Herbert D SP 7004
  Reference: *"Keyboard Jr."*, Vol. 11, No. 3
Selections from Carmen—Bizet V ERA-45
  Reference: *"Keyboard Jr."*, Vol. 4, No. 6
Aida—Verdi March VE 74 or V 49-0616 or MSB 78048
  Reference: *Music and Romance* pp. 258-266
Pinafore—Gilbert and Sullivan V EKB 1002 or LK 1002
  Reference: *H.M.S. Pinafore—Met. Opera Guild.*
Highlights from Porgy and Bess—Gershwin V LM 1124
The Red Mill—Victor Herbert V EKB 1016
The Student Prince—Romberg V WDM 1341 (Highlights)

ORATORIO

The Messiah—Handel
He Shall Feed His Flock VE 86
Hallelujah Chorus (Boston Pops) V 49-0292
  Reference: "Keyboard Jr.", Vol. 10, No. 3

BALLET

(Telling a Story in Music and Dance)
Dance of the Hours—Ponchielli V 49-0676 or V LM 9005
Polka from the Golden Age Ballet—Shostakovitch VE 82
Rodeo—Copland V LM 32
Nutcracker Suite—Tchaikovsky V WDM 1468 or MSB 78033-78035
Coppelia Ballet—Delibes V LM 1032
Ballet Music "Faust"—Gounod CML 4136
Sleeping Beauty (Ballet Music)—Tchaikovsky CML 4136
  Reference: *Music and Romance*, pp. 89-101.

Vocal Music.

Soprano: Knowest Thou the Land "Mignon"—Thomas VE 86
  From the Land of the Skyblue Water—Cadman VE 84
  In the Boat—Grieg VE 84
  Barcarolle "Tales of Hoffman"—Offenbach V WDM 1703

Contralto: Old Folks at Home—Foster VE 84
Carry Me Back to Old Virginny—Bland; My Old Kentucky Home—Foster V WDM 1703
The Erlking—Schubert V LM 84

Tenor: Ave Maria—Schubert VE 86
Loch Lomond—Scotch VE 84
Celeste Aida "Aida"—Verdi V 49-0632
Oh Dry Those Tears—del Riego V WDM 1703

Baritone: Toreador's Song "Carmen"—Bizet VE 86
Tramp, Tramp, Tramp Along the Highway "Naughty Marietta"—Victor Herbert VE 86
Song of the Volga Boatman VE 84
Largo "Xerxes"—Handel V WDM 1703

Bass: None but the Lonely Heart—Tchaikovsky V WDM 1703

Choir or Chorus: He Shall Feed His Flock "Messiah"—Handel VE 86
Beautiful Savior VE 86
Bridal Chorus "Lohengrin"—Wagner V 49-0298
Anvil Chorus "Il Travatore"—Verdi V 49-0298
Film: "A Garland of Song"—Sterling

Instruments of the Orchestra.

Pan the Piper (How a Reed Grew Into an Orchestra) C J 214
A Child's Introduction to the Orchestra S Sch GRC I
Instruments of the Orchestra VE 104
Strings, Brass, Percussion, Woodwinds D DL
Young People's Guide to the Orchestra—Britten C ML 4197
First Chair (Philadelphia Symphony) C ML 4629

Personification of Single Instruments of the Orchestra:
The Wonderful Violin YPR 311
The Licorice Stick (The Clarinet) YPR 420
Pee Wee the Piccolo VY 344
Rondo for Bassoon & Orchestra YPR 1009
Little Boy With a Big Horn S Sch BR 3
The Hunter's Horn YPR 421
The King's Trumpet C RG 5040
Tubby the Tuba D CU 106
Further Adventures of Tubby the Tuba VY 36
Story of Celeste CO 2300
Bennie the Beaver (Percussion) C J 139
Said the Piano to the Harpsichord YPR 311
Sparky's Magic Piano Cap DC 78
The Eager Piano C JL 8002

Stories Using Instruments of the Orchestra:
Little Brass Band YPR 703
The Neighbors Band YPR 109

Little Fiddle D DU 11
The Golden Goose CRG 5002
Rusty in Orchestraville Cap D C 115
Sparky's Music Mix-Up CRS
Peter and the Wolf—Prokofiev V LM 1761

RECORDINGS TO ILLUSTRATE THE INSTRUMENTS OF THE ORCHESTRA. (SEE RCA EDUCATIONAL RECORD CATALOGUE.)

BOOKS AND STORIES ABOUT THE ORCHESTRA.

Commins, Dorothy Berliner *Making an Orchestra* MacMillan 1937
Lacey, Marion *Picture Book of Musical Instruments* Lothrop 1942
Huntington, Harriet E. *Tune Up* Doubleday 1942
Posell, Elsa Z. *This is an Orchestra* Houghton 1950
La Prade, Ernest *Alice in Orchestraville* Doubleday
McKinney, Laurence *People of Note* Dutton
Guest, Elizabeth A. *Betty and the Symphony Orchestra* Presser

Films of the Instruments of the Orchestra.

Bureau of Visual Education, Swain Hall, University of North Carolina, Chapel Hill, N. C.
"The Story of the Violin", National Film Board of Canada
"Symphony Orchestra" EBF (Brass Choir, String Choir, Woodwind Choir, Percussion Choir.)
Eastin Pictures, Chattanooga, Tennessee
Violin (Carroll Glenn) 2492; Viola (Wm. Primrose) 2490; Cello (Emanuel Feuermann) 2252
Harp (Mildred Dilling) 2252; Orchestra—Britten's *Young People's Guide to the Orchestra* (London Symphony) 2442; Symphonette—Mischel Piastro and His Orchestra, 2497, 2498, 2499.
International Film Bureau, 57 East Jackson Blvd., Chicago 4, Ill.
Fiddle-de-dee (Color film integrating art and music.)
Music in the Wind (Construction of Organ.)
National Film Board of Canada, 1270 Avenue of the Americas, New York 20, N. Y.
Toronto Symphony. 1—Jamaican Rumba. 2—A Saint Malo. 3—Colos Breugnon.
The Story of the Violin
Interlochen Films, 303 S. State Street, Ann Arbor, Michigan
Youth Builds A Symphony
C. G. Conn, Ltd., Elkhart, Indiana
First Chair (Free loan)
Almanac Films, Inc., 156 Fifth Avenue, New York 18, N. Y.
The Harpsichord

Finger painting is a good means of interpreting music.

Teaching Aids.

Artex Reproductions (Masterpieces of Art) Artext Prints, Inc.,
Westport, Conn.

Charts of RCA Victor Instruments of the Orchestra.
Meyer's Musical Exchange Co., 454 Michigan Ave., Detroit, Mich.

Pictures of Instruments of the Orchestra and Present Day Musicians.
"Keyboard Jr.", 134 Chapel St., New Haven 11, Conn.

Portraits of Great Composers.
Hall & McCreary Co., Chicago, Ill.

Monthy Magazines.
"Keyboard Jr." & "Young Keyboard Jr.", 1346 Chapel St.,
New Haven 11, Conn.

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SERIES

American Singer—ABC (Books 1-8)
A Singing School—Birchard (Books 1-8)
Music Hour—Silver (1-5)
New Music Horizons—Silver (Books 1-8)
Our Singing World—Ginn (Kindergarten—8)

Together We Sing—Follett
Music for Young Listeners—Silver
  The Green Book
  The Crimson Book
  The Blue Book
Making Friends With Music—Ginn
  Prelude; At Home and Abroad
  Progress; New Horizons
O Say Can You Hear—Mills
  Books 1, 2, and 3

BOOKS ABOUT MUSIC AND MUSICIANS

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——— *Story Lives of Great Composers.* Lippincott, 1940.
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Merry Adventure of Till Eulenspiegel. Yoseloff, Ackerman.
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Whitcomb. *Young People: Story of Music.* Dodd.
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Arnold. *Finlandia—Story of Sibelius.* Holt.
Deucher. *Edvard Grieg, Boy of the Northland.* Dutton, 1946.
——— *Edward MacDowell and His Cabin in the Pines.* Dutton, 1940.
——— *Franz Schubert and His Merry Friends.* Dutton, 1939.
——— *Joseph Haydn, the Merry Little Peasant.* Dutton, 1936.
——— *Mozart, the Wonder Boy.* Dutton, 1941.
——— *Stephen Foster and His Little Dog Tray.* Dutton, 1941.
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Dugo. *Mozart.* Hyperion Press.
Erskine. *Song Without Words; the Story of Felix Mendelssohn.* Messner, 1941.

Ewen. *Haydn; A Good Life.* Holt, 1946.
——— *Story of George Gershwin.* Holt, 1943.
——— *Tales from The Vienna Woods; the Story of Johann Strauss.* Holt, 1944.
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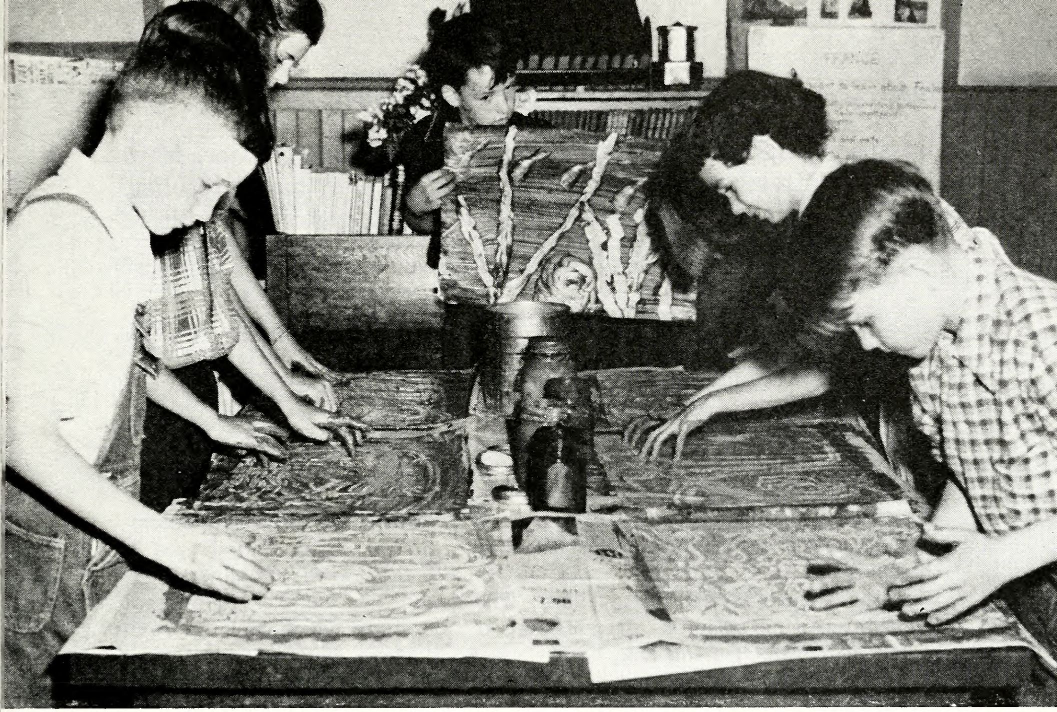
CODE

ABC—American Book Co., Cincinnati, Ohio
BCR—Bantam Children's Record, Audio Visual, Inc., 103 E. 125th St., New York 35, N. Y.
BR—Book Records, Inc., 680 Fifth Ave., New York 19, N. Y.
Cap—Capitol Records, Inc., 1507 N. Vine St., Hollywood 28, N. Y.
C—Columbia Records, Inc., 1473 Barnum Ave., Bridgeport 8, Conn.

CHS—Continental
CO—Coral Records, Inc., 48 W. 57th St., New York 19, N. Y.
CON—Concert Hall Society, 45 Columbus Ave., New York 33, N. Y.
CRG—Children's Record Guild
CRS—Children's Reading Service, 1078 St. John's Place, Brooklyn 13, N. Y.
D—Decca Records, Inc., 50 W. 57th St., New York 19, N. Y.
EB—Encyclopedia Britannica Films, Red Springs, N. C.
EF—Ethnic Folkways—Folkways Records and Service Corp., 117 W. 46th St., New York 36, N. Y.
ER—Enrichment Records, 246 Fifth Ave., New York
ERS—Educational Record Sales, 146 Readest, New York 13, N. Y.
ES—Esoteric Records, 238 E. 26th St., New York 10, N. Y.
F—Follett, Chicago, Illinois
FM—Freda Miller, 8 Tudor City Place, New York 17, N. Y.
HMC—Home Moravian Church, Winston-Salem, N. C.
LL—London Records, Inc., 539 W. 25th St., New York 1, N. Y.
MC—Mercury Child Craft
MG—Mercury Record Corp., 35 East Wacker Drive, Chicago 1, Illinois
MGM—MGM Records, 701 Seventh Ave., New York 36, N. Y.
MSB—Musical Sound Books, Inc., P. O. Box 44, Scarsdale, N. Y.
MM—Mills Music, Inc., 1619 Broadway, New York 19, N. Y.
NMH—New Music Horizons, Silver Burdett Co. (Columbia Recordings)
OSW—Our Singing World, Ginn & Co., New York
P—Period Music Co., 884 Tenth Ave., New York 10, N. Y.
PJ—Phoebe James, Box 134, Pacific Palisades, California
RE—Ruth Evans, Joseph V. Burns, 573 Conn. Ave., Bridgeport 7, Conn.
RR—Rainbow Rhythms, Emory University, Emory, Georgia
SD—Sally T. Dietrich, 134 Sherman Ave., Rockville Centre, N. Y.
SDA—Square Dance Associates, Freeport, N. Y.
SF—Scott Foresman, Atlanta, Georgia
SSA—Singing School, Birchard & Co., Boston, Mass.
S Sch—Simon Schuster, New York, N. Y.
TWS—Together We Sing, Follett Co., Chicago, Ill.
UR—Urania Records, Inc., 40 E. 19th St., New York 3, N. Y.
V—Victor, RCA, Camden, N. J.
VE—Victor Educational Records (RCA) Camden, N. J.
Vox—Vox Productions, Inc., 236 W. 55th St., New York 19, N. Y.
YPR—Young Peoples Records, The Greystone Press, 100 Sixth Ave., New York 13, N. Y.



In summarizing their trip around the world, this fourth grade finger paints to the rhythm of "Peer Gynt Suite."

MUSIC IN THE INTEGRATED PROGRAM

Integration is measured by the depth of insights gained by the individual student, by the ability to think objectively, and by the extent the conclusions can be applied to present day living.

History reveals music as integrated with daily living of the people. Music thus interpreted can enrich the learning experiences, provide a vital key to the cultures of the world, broaden the horizon of world understanding, stimulate thinking, and present group conclusions and actions.

It is the purpose of this chapter to show how music can be integrated with regular classroom activities, resulting in music as a part of the general education program.

LETTERS EXPLAINING DEVELOPMENT OF A UNIT

Probably the best approach to an understanding of an integrated classroom program and the functions of the music and art specialists, general supervisor and classroom teacher, is to examine letters written by a general supervisor, music teacher, and classroom teacher explaining the development of a unit in social studies with sixth grade children.

A GENERAL SUPERVISOR EXPLAINS THE PROJECT

State Music Consultants
State Department of Public Instruction
Raleigh, North Carolina

Dear Colleagues:

The Greek study actually began with nature study and the accompanying myths in the fall. When the group got to the unit on Greece in their history text, *Builders of the Old World*, they were already in love with the ancient Greek story tellers. The group was engaged in a great many interesting activities growing out of this study which took approximately a month. During this time they wrote plays, poetry, and stories; painted; carved; danced; sang; played; hammered; made pottery; and probably did many of the same things sixth graders everywhere do.

The culminating activity was a play, written, played, and directed by the group. The story of "The Golden Apple" had been selected for the theme of the play. The class decided what scenes it wished to play and outlined them. They then sub-divided into committees. Three committees wrote the play, one planned and made the scenery. One boy made benches to look like marble.

When the play was completed, a day was set for try-outs for the parts. Every child in the grade had a part somewhere in the play.

In its research one group found that every Greek boy was required to know how to sing, dance, and play a musical instrument before he was allowed to go into battle. It was decided that the boys would sing "The Wedding Day", a poem written by one of the girls and set to music by the class. One of the girls played the accompaniment on the autoharp.

At one point in the play the earth folk went before the gods to show them how well the Greeks had obeyed the gods. They danced, sang, played the harp, threw the discus, and did the broad jump. They presented their shields, spears, and musical instruments (made by members of the class for approval).

Costumes were designed, dyed, and made by the class. One of the girls wrote the song and dictated the following description of the dance:

"Wearing our rainbow robes, the girls in our room came on the stage in front of King Zeus' and Queen Hara's thrones in one long straight line doing the waltz-rock step eight times. We then formed two circles and with our hands held high and gracefully swaying from side to side we did the waltz-walk eight times. The two circles then followed the leader into a big circle, waltz-walking three times, whirling on the fourth. We repeated this four times.

"Then three girls danced to the center, the middle girl waltz-rocking while the other two whirled away from her and back to her about four times, ending with graceful arm movements reaching to the sky. While the three were doing this, the remainder of the dancers were in a big semi-circle on their knees, arms uplifted, swaying from side to side. The dance ended with all making the same prayer-like movements as those of the three girls in the center."

One boy composed the music for the autoharp. The song, music, and dance were the children's own composition. The music and art consultants were very great helps to both teacher and children throughout the study.

To me this was a wonderful example of how to make use of consultants where and when they are needed. The flexible schedules made it possible for the classroom teacher to have effective help when she needed it from both the art and music teachers.

Very sincerely,
(Supervisor)
Oxford City Schools

A CLASSROOM TEACHER RELATES HER EXPERIENCES WITH GREEK UNIT

State Music Consultants
State Department of Public Instruction
Raleigh, North Carolina

Dear Colleagues:

I am glad to have the opportunity to explain how our general supervisor and the music and art consultants worked with me to enrich our class activities.

As our plans for the unit progressed we found that all three of these people were interested and excited about what we were doing. They were anxious to help us in planning and in doing difficult things. They aided the classroom teacher and pupil groups in such things as dyeing and making the rainbow costume for Hara, locating resource materials and people, setting the poem to music, creating a dance for the gods, and painting scenery which depicted the Athenian countryside. The program was enriched by many contributions in the areas of art, music, science, and travel.

Many times the children were able to do for themselves such things as making Pan's pipes, Apollo's harp and sheet, shields for the soldiers, and arrangements for the stage.

The general supervisor helped with the overall planning, the building up of ideas, and committee work. She brought in many interesting myths and stories to the group. It is hard to separate the work of the classroom teacher and these three people, for all of us were working together. I recall times when all three of these helpers were with us—the art teacher, working with the committee on the backdrop and stage effects; the music teacher, with the songs and dance groups; and the general supervisor and I, with the play group.

As I think back over this study, I realize that many fine things came out of it. There was no one hero or heroine. Every child had a feeling of accomplishment and worth, whether he was a singer, a strummer on the autoharp, a stage hand, or King Zeus himself.

Two of my greatest satisfactions were: (1) to feel that a child had become more cooperative because of his participation in his group, and (2) to experience the fact that people can be alert to the needs of a group and make adjustments to meet these needs.

This integrated program greatly enriched our work. It took care of every child—gifted, energetic, average, and slow. To be able to call in a highly trained helper when and where she was needed kept interest at a high point. Our planning was such that it seems to me that we got help in every area when we really needed it. Yet, I don't think we got more than our share of any person's time.

We all felt that having an understanding principal who opened wide the doors to activities good for our school proved a blessing to our program.

Very sincerely,
(Classroom Teacher)
Oxford City Schools

THE MUSIC SPECIALIST REVIEWS HER PART IN THE PROJECT

. . . The song and dance used in their unit were completely original. We talked about the Greek modes and compared them with our scales of today. They first wrote the poem; then they composed the tune which ended in a minor key which sounded more like the modes to the children. The boys sang this in their program, because they learned that all Greek boys learned to sing as well as being good athletes.

The girls composed their dance, while the boys looked on and offered suggestions. We used the ¾ waltz with an autoharp accompaniment, because the autoharp sounded most like a lyre. They worked out a series of floor patterns for the dance, but the ¾ meter was used throughout. They learned much about phrasing and meter in doing this dance, as well as an understanding of dance composition.

They made their own musical instruments—the lyre, syrinx or Pan's pipe, Aulus, and double Aulus. We used books from the high school library for pictures of the instruments, costumes, etc., as well as for general information.

Sincerely,
(Music Specialist)
Oxford City Schools

A CLASSROOM TEACHER DEVELOPS MUSIC AS AN INTEGRATED EXPERIENCE

The teacher who feels that music is important

Miss X is a teacher who feels that music is an important part of her daily classroom activities. She knows that it will be a deep experience for her children only if she surrounds them with it constantly, making it related to the other things they are learning and doing. Miss X feels strongly about this because she remembers her own disconnected exposures to music which later she has tried to integrate by reading and further study.

Miss X is not a trained musician

Miss X is not a trained musician, but her love of music has given her the incentive to sing in a local community chorus and she has a small personal collection of records. Occasionally Miss X buys books about music and musicians which she keeps on her desk for reference. She often listens to radio programs, and she enjoys reading articles and reviews about music in magazines and in the local papers. When she goes to a concert, she always brings her own interest and enthusiasm to the children by telling them about it and by showing them the program. Her bulletin board is full of pictures and clippings about music. By her constant attention to it, the children know that Miss X loves music.

A plan for music study

In Miss X's mind there is a plan for a music unit. Her plan is not worked out in detail, but she knows that it will include many experiences, such as singing, playing instruments, listening, body movement, finger painting, story telling, making original songs, and other creative work. Perhaps there will be opportunities for dramatizations, related to the music, field trips, library research, edu-

Recorded music, rhythm band instrumentation, costumes, and dance help these students to understand the people of Mexico.

cational films, and visits to her classroom by local musicians. She hopes by relating these experiences to other learnings that the children will become aware of the interdependence and deeper cultural connections between music, the social studies, science, art and literature.

Culmination of the plan If her plan works, Miss X feels that her children will be sufficiently stimulated imaginatively to draw together their experiences into a program which they will share with other grades. In working this out, Miss X will of course act as a guide, consultant and advisor, but she will wisely let children's ideas take precedence over her own. She will be flexible enough to follow their leads, and her satisfaction will come from assurance that each child in her room is developing a love of music and an understanding of its significance, not only in their own cultural pattern but in a historical framework.

The starting point In the Beginning Miss X realizes that she must have a good starting point. For this she draws on her own experience rather than upon any outline or plan made by someone else. In the community chorus she has enjoyed singing some of Mozart's music. Because of this she has added to her record collection a symphony of Mozart, the G Minor, which she has played many times. Why not start with this? No, Miss X reflects, this might be too long and too complicated for her pupils to take in. Yet she loves the clear style of Mozart and feels that it would not only appeal to children but that time spent on such a great composer would be a fine experience for her as well as for the pupils. Like many people, Miss X puts more into her teaching when she is working on something that she herself enjoys.

Gathering resources Having decided on the study of Mozart and his music, Miss X now gathers her materials.

In the school library she finds: *Mozart The Wonder Boy* by Opal Wheeler and Sybil Deucher (Dutton, 1934).
Young Masters of Music by Mary Newlin Roberts—Chapter 7 (Crowell, 1931).
Kinscella Readers.
Files of *Keyboard Junior* and *Young Keyboard, Jr.*
Classroom Visual Teaching Unit Filmstrip—*Wolfgang Amadeus Mozart* No. X14b.
Pictures of Mozart in the picture file.
Recordings: Mozart—*Country Dances II*, Y P R 313-314
Everybody Dances Y P R 317

At the local music store she finds:
The Story and Music of Mozart—Columbia J-166.
Miniature Classics—Mozart and Haydn (Piano Score)
(Oliver Ditson)——Theodore Presser Co.

In the visual aids room she finds:
University of North Carolina Extension Division catalogues of Educational Films which lists films on music. An address for further research in available films, filmstrips, and slides. Other pamphlets and catalogues describing available rental materials.

Miss X knows that this is not enough material for the entire unit, but she feels it is more than adequate as a starter. She will supplement the presently available resources with:

- Her own files of clippings, pictures, recordings.
- Materials brought in by the children and their parents.

Where will she begin? Miss X reflects that listening to the music should come first. In her own experience this has been true. First she *heard* music, then she became interested in it, then she wanted to know more about it and about the composer.

Begin with music The beginning, then, will be with the music itself. Miss X plays the two *Country Dance* records which she has borrowed from the library. Wisely, she makes *no* point of the music, but plays it over and over again as her children are resting. She wants them to become thoroughly familiar with it, and to absorb it through repeated hearings.

The next step Miss X at this point does not know exactly what will happen. She waits. Then one day a child remarks: "Miss X, that loud part sounds like drums. Could we play drums with the records?" This is the cue she has been waiting for. Promptly Miss X sees that drums are available. She may borrow, buy or make them. She will doubtless add other instruments when experimentation with drums in "that loud part" gives the children the idea that softer instruments are triangles and bells; or that tambourines may sound well in the "soft parts". Soon the structural form of the music is established. It is clear that *contrast* is one of the basic elements of music. With this idea of contrast, Miss X now continues to let children experiment, using different instruments to express the different sections of the music. Out of experimentation will come the writing of a score. Further to make the structural elements become a part of the child's learning, Miss X will let her children dance the music, using the body as a means of expressing the "loud-soft" or "fast-slow". Following this kinesthetic realization there will be the possibility of translating the experience into a visual form. The children may suggest finger painting or easel painting. But if they don't, Miss X is not at all bothered because sooner or later during the study there will be an awakening of expression in this and other art media. She has started creative ideas flowing; more will follow.

Future developments As Miss X thinks of the future growth of her Mozart project, here are some of the experiences she would like for her children:

1. She will let her children search for songs by Mozart in their music books. She will appoint a committee to find other sources of Mozart songs from their homes, from the library, and from supplementary music readers. The children will select the ones they want to learn; and when works have become a part of them, they will share this learning with other grades.

2. She will encourage children to bring in records, books, pictures, so that her own original display may be retired.

3. She will constantly use music in relation to her unit of work, and make every possible allusion to the customs, cultural patterns, musical instruments, etc., of the period. She will relate to Mozart other great figures and happenings of historical significance to our country during his lifetime (latter half of the eighteenth century).

4. She will read to her children a full biography, such as the Wheeler and Deucher *Mozart the Wonder Boy.* This reading will last over a long period of time, being apportioned in small amounts. This will give the class many opportunities to discuss Mozart.

5. She will enlist the help of another teacher or a piano teacher to play the piano scores of Mozart's music which are too difficult for the children to play. (See Miniature Classics.)

6. As new music is heard she will let her children suggest what they could "do" to it. Play instruments? Make up a dance? Free movement finger paint?

7. She will hope, after a reasonable amount of conditioning to the Mozart music in simple, short forms, that the children will be ready to enjoy her own album, "The G Minor Symphony". When this happens, she will explain the entire symphony. It may be compared to a four-room house. It has four movements or parts, just as the house has four rooms. Each is different—living room, dining room, bedroom, kitchen. They illustrate the principle of *contrast,* just as the *Country Dance* did.

   First movement—May have slow introduction and then a fast section
   Second movement—Usually slow
   Third movement—Minuet or dance type
   Fourth movement—Fast

   She will play parts of all four movements to give the continuity of the whole. Then she will take one movement, possibly the third, for more detailed learning. Here again, the children will want to make use of any media of expression that the music suggests. Perhaps it will suggest only quiet listening; perhaps dancing, painting, or working with clay or writing imaginative stories or telling feelings.

8. If a study of the symphony starts an interest in instruments, there will be opportunity to make an orchestra of pipe cleaners, to mold instruments of clay, to paint or to draw instruments, to see films on orchestra, string quartet, harpsichord, organ, etc. THE STORY OF THE VIOLIN (National Film Board of Canada) is appealing to young children. TANGLEWOOD, made by the Boston Symphony in the Berkshires, is well suited to the older students. Many recordings of individual instruments will further deepen the study.

9. She will not forget to use "live" talent and to take every opportunity to invite musicians to come into the school and play for her children.

Conclusion All the while Miss X is enriching her classroom activities with music, she cannot be sure just exactly what will happen as a result. Her children may give a musical program of Mozart songs and instrumental numbers; they may write and produce a puppet play with Mozart music; they may work out an original dramatization of the life of Mozart; or they may just absorb the rich background with no immediate expression. What she likes to hope is that each child in her room will have a fuller understanding and a better appreciation of music which will grow in meaning as the child grows in years. And, she hopes that there will be a stimulus to individual study of some instrument, or to acquire a fine record library, or to sing in a choir, or just to use music as an emotional outlet when later in life they meet the inevitable problems that come with growing up.

TEACHER RESOURCE INFORMATION

MUSIC IN THE UNITED STATES

It used to be said that the United States, having become a great melting-pot of the world's peoples, had no folk music which was truly its own. This is not true today. Much of America's folk music has a quality and flavor which are truly and uniquely American. To be sure, upon making a study of this music, one can discover influences of the foreign groups who have come to this country; but upon hearing it, it is felt that the life and emotions expressed are of those who have made this country their home in spirit as well as in fact.

America's history, to a surprising degree, can be read in the folk songs of her people. Such facts as how they lived, what they ate, whom they met, what they believed, and what they did are known to us today. The study of this literature becomes a fascinating sidelight on the history of this nation.

Also, it must not be forgotten that other music endeavor lies outside the field of folk literature and includes the work of our composers, artists, and performers. From the days of Francis Hopkinson to the present, our country has produced an impressive succession of outstanding men and women who have brought honor and fame to themselves and to the nation.

The scope of our heritage of music may be indicated by dividing our history into periods, giving a few dates, names, and titles, and by suggesting briefly the nature of the music indigenous to the time. Indian music is summarized in a separate section.

I. *Colonial Period and Early Days.*

A. In Virginia (from 1607)

Life in colonial Virginia was essentially gay. A graciousness of living characterized the life on the plantations, music being a real part of that living. Harpsichords and the string instruments of the day accompanied the dancing of their favorite minuet and Virginia Reel.

Like many of the material things of life, their music was brought from England. Often new words were set to melodies from the home country, such songs as "The Little Mohee" (NMH 5). The words of this song related a common theme of southern colonial days. A collection of "Songs of the Colonies", *Historical America In Song*, by Burl Ives, includes many songs of that day.

In 1619, the first of the Negro slaves arrived from Africa and a new type of song developed. It was the spiritual. Nowhere in all the world is there music like this. The African combined the rhythms of his native

Dancing the minuet in authentic costume and with appropriate music helps to make the eighteenth century history of our country more meaningful to the students.

people with the white man's melody (and religion); and by it gave expression to his deep and abiding faith in God, despite the sorrows and oppression which he had to endure. There is much syncopation in his rhythms.

There is much repetition in his melodies but through it all runs a beauty and sincerity of expression which has made his music a favorite among peoples both here and abroad. Such spirituals as "Steal Away" (NMH 5) and "Go, Tell It On The Mountains" (NMH 6) are beautiful examples of his work.

B. In New England (from 1620)

In New England, the settlers came for a different reason—to obtain religious freedom—so music to them was a means of spiritual expression. Popular music was looked upon with great disfavor and even instruments in the church were not permitted. The Psalms were their favorite type of hymn and many of these tunes were ones they brought from England. Such a one was "Dundee" (NMH 5).

In 1640, the first book set in type in the United States was printed. It was the Bay Psalm Book, in which only the words were given.

One of the first native composers, William Billings, was born in this part of the country. His best-known song was "Chester" (NMH 5). This song was later to become a great favorite all along the coast.

C. Music of George Washington's Time

In the days following the close of the Revolutionary War, the new joy of freedom was expressed in a resurgence of music, both patriotic and popular. Francis Hopkinson, a close friend of George Washington, became the first native-born American composer. His son, Joseph, wrote the words to "Hail, Columbia", one of our early patriotic songs. The popular dance of this period was the minuet. A collection of "Songs of the Revolution", *Historical America In Song*, by Burl Ives, is a fine representation of this period.

D. The People of the Southern Mountains

As new settlers came to the coast, earlier ones went back into the hills or mountains of North Carolina, Tennessee, and Kentucky. Most of them were of English extraction and with them they brought the songs of the old country. Many of the songs they sang are still preserved in the original versions. Their favorite type of song was the ballad and by means of this literature we learn much of the nature of their existence.

The old pentatonic scale was commonly used and the words often expressed quaint English phraseology. The tunes were usually simple and beautiful. Singing, dancing, playing simple instruments, such as the "fiddles", banjos, and dulcimers, and joining in play-party games were the forms of recreation among the mountaineers. "Down In The Valley" (NMH 6), "Sourwood Mountain" (NMH 5), and many others are a joy to sing.

II. *Pioneer Days*

A. Origin of Our Work Songs

During the 1800's, settlers began pushing west in search for more space and the riches about which they had heard. In the north, they went by way of the waterways, such as the Erie Canal and the Great Lakes. In the central part of the country, they went along the great rivers like the Ohio; and in the south, they pushed through the mountains. Songs relative to this period are "Erie Canal" (NMH 5) and "Red Iron Ore" (NMH 5).

As these pioneers proceeded west, they found a fabulously extensive and rich land which gave rise to many different means of livelihood:

1. The vast prairies of grass brought about the raising of cattle and thus came along the cowboy songs, such as "Doney Gal" (NMH 5) and others.

2. The discovery of gold in California in 1849 was the impetus for hundreds of fortune-seekers to make their way by covered wagon and many are the songs relating the hardships endured on the trail. Sometimes, these

gold-seekers went clear around Cape Horn and they sang such songs as "Sacramento", *Singing America.* The songs of this group are known as sea chanties.

3. In the Northwest Territory, around the Great Lakes, magnificent forests gave rise to the huge lumber industry and such songs as "Once More A-Lumbering Go" (NMH 5). Many such lumberjack songs exist which tell much about the conditions under which these men worked.

4. Even the coal miners had their work songs. One such song is "Down in a Coal Mine", *"A Singing School,* Vol. 7, written in the late 1800's for a state show.

B. French and Spanish influence in Southern U. S. A.

The French-American songs of Louisiana, better known as the Creole songs, should not be forgotten. "The Bayou Song" (NMH 4) is one of them. Farther to the west, in Texas, New Mexico, and Oklahoma, are to be found signs of the Spanish conquerors who came up through Mexico. One of the most exquisite of all of these songs is "At the Gates of Heaven", *Singing America.* No song was ever lovelier than this one.

C. The great composers of this period—Stephen Foster.

Born in Pittsburg in 1826, Foster visited in Kentucky, near Bardstown, and caught the true spirit of the south. Everyone knows about his songs and loves them. They have become true folk songs. Such songs as "Old Kentucky Home" (NMH 6) and "O Susanna" (NMH 4) are favorites with all people everywhere.

D. The favorite instruments of the pioneers were those that could be easily transported. The guitar, mandolin, fiddle and dulcimer were the chief of these.

III. *The War Between the States*

During the Civil War, as in the case of most conflicts, many songs were written. Some of these, such as "Tenting Tonight on the Old Camp Ground" (NMH 5) attained much fame. The best-loved of all the songs of this period is "The Battle Hymn of the Republic", the words of which were set by Mrs. Julia Ward Howe to the already well-known tune "John Brown's Body". The latter commemorated John Brown's raid on Harper's Ferry.

There are many other songs of this period, the names of which are easy to obtain. Most every community song-book contains a number of them. A collection of songs of North and South, sung by Burl Ives, includes songs of the Civil War.

Two popular instruments of this day were the reed organ and the melodeon.

IV. *The Gay Nineties*

A. After the Reconstruction Days

As the effect of the deprivations of the war began to wear off, a decade known as the "Gay Nineties" came into being. As if to throw off the drab and sorry effects of the conflict, life took on an elaborate and lavish appearance. There was a gay social life, a whirl of amusements, much dressing up in fancy clothes and much going to the theater which in that day was primarily vaudeville. We have only to look at the ornate furnishings of the homes of the period to know to what extent this gaiety went.

One of the most typical songs of the day was "Listen to the Mockingbird", NMH 6. A singer was supposed to perform this with all the trills and tremolos he could conjure up.

B. A Composer of this Period.

It was during this period in New England that one of our most famous native composers, Edward MacDowell, was quietly writing in his little cabin on a wooded hillside at his summer home in Peterborough, New Hampshire. A native New Yorker, he is still considered to be our earliest outstanding composer. Who hasn't heard "To a Water Lily" and "To a Wild Rose"? He wrote many compositions for orchestra, voice, chorus and piano.

Another well-known composer of the late 1800's was Ethelbert Nevin (1862-1901) who charmingly set to music Robert Louis Stevenson's poem, "The Swing" (NMH 4). "The Rosary" was by far his best known work.

V. *The Modern Period*

Twentieth century music, despite two world wars, has had a most phenomenal development, especially in the schools, churches, and the community. There are now an impressive number of composers and performers.

With the help of television and radio, their names are fast becoming household words. It must be remembered, however, that most of them have not written music which can be grasped easily by children with little musical background.

A few of them are represented in the State-adopted books, such as Geoffrey O'Hara (NMH 4), W. Otto Miessner (NMH 4), Marshall Bartholomew, (NMH 2), Hoagy Carmichael (NMH 2), Milhaud ("The Rain" and "Not So Big", (NMH 4), Hindemith ("Romance", NMH 5).

In an effort to understand other nationalities, these students take a musical trip to Holland.

Holland
What We Want To Know
Where Holland is located
Customs of the people
How Dutch people dress
What Dutch homes are like
What windmills are used for
Music

MUSIC OF THE AMERICAN INDIAN

Music in the American Indian's life

Music was an indispensable source of expression in the life of the American Indian. Practically everything he did was accompanied by music. The Indian wished to obtain results with his music. He used it for success in war and in the hunt. He believed music would heal the sick. He worked to rhythmic song. Children played to rhythmic chants. Indian music included game songs, song of the buffalo hunt, love songs, songs of the war-path, corn grinding songs, religious songs, and songs of the medicine man, etc. Music was integrated with the living of the American Indian.

Most of the Indian music was in the form of songs. These were usually short. Little sense of time or note values existed in this music. The words of the song usually had little meaning. Nonsense syllables were used in the place of words, for after all the emotion expressed in the song was the all-important purpose of the Indian music. The Indians today say that the white man uses too many words in his songs.

Melody: Like the music of most primitive people, the melody of the songs of the American Indian proceeds downward. It is often chant-like, with intervals frequently smaller than a half-step. Many of their songs are in minor. Others are in the pentatonic scale.

Harmony: None used intentionally.

Rhythm: Very little sense of rhythm is felt in the songs, but they are accompanied by strong rhythms in the instruments and the dances. Often the rhythm of the songs and that of the accompanying instruments are different, giving rise to cross rhythms which the white man finds almost impossible to imitate.

Voice quality: Their songs are sung in a decidedly nasal voice with mouth nearly closed and with a rather tight jaw.

Instruments: Mostly drums, rattles, and flutes. Drums are by far the most important.

Authentic music recorded: Music of the Sioux and the Navajo and Flathead Indian music may be found in Ethnic Folkways Records and Victor Library 20043, 21972, 22174; also YPR and CRG records.

Authentic songs: Indian Lullaby (NMH, Bk. 3); Okum Daagya, Aotzi, No-otz, Ceremonial Dance (NMH, Bk. 4); Mooje Moccasin (NMH, Bk. 5); Cheyenne Lullaby, Zuni Greeting Song, Mooje Moccasin, Gibway Song, Song of Greety (MAS). Other melody sources, *Songs and Stories of the American Indian* by Gale and Krones, Neil A. Kjos, Chicago 6, Illinois.

Music based on Indian themes: Edward MacDowell's "Indian Suite"; Charles Wakefield Cadman, "An Indian Love Song"; Charles Sanford Skelton, "War Dance of the Cheyennes"; and "Suite Primeval" (MYL) *The Crimson Book.*

THE MUSIC OF MEXICO

Ethnologists supposed that the first people who settled in Mexico belonged to the same stock as the American Indian and that they crossed over from Asia by way of the Bering Strait in the dawn of human history. The first inhabitants were truly primitive. They lived largely by hunting, fishing and eating the wild fruits of the land.

These primitive people, as in all lands, developed a measure of organized religion, having many gods and goddesses. Great festivals to honor these deities came into being, at which there were dancing, feasting, singing, and sacrificing. These festivals no doubt were among the early uses of music among these people. It is believed, however, that only the priests and ritualistic performers actually sang or played instruments.

Scale: The pentatonic (five tone scale) was used. A song started and ended anywhere within the tonality.

Melody: It is not known what the melodies were like, as notation did not exist until modern times. A few instruments that have been found indicate their singing was largely on two or three notes; therefore, chant-like. Singing was one of the chief means of expression.

Rhythm: Like most primitive peoples, Mexican rhythm was highly irregular and complex. Cross rhythms were used. The native dance is *Jarabe*, best known as the Mexican Hat Dance. The dance is done on the brim of a sombrero.

Instruments: Mexican musical instruments were limited in kind, being apparently altogether percussion and wind. Many of them were most elaborately carved.

DRUMS: Two distinct types of drums existed. One type was fashioned out of a log which had been hollowed out so that a thin piece or tongue of wood projected from both ends. These were struck with a rubber-tipped stick. The result was a deep sound which could be heard several miles. The other type of drum was upright, standing on three legs and having a "head" of deer or snake skin.

FLUTES: Four and five-fingered flutes made of clay pottery or bamboo existed.

WHISTLES AND TRUMPETS: Whistles were made of crude pottery and trumpets were made of sawed-off conch shells, the deep sound of which carried a long distance.

RATTLES: Rattles made of clay or gourds were popular. These were filled with small pebbles or dried seeds. Today, a similar instrument is called a maraca.

NOVELTY INSTRUMENTS: Novelty instruments existed, such as small univalve shells on a string. These were worn around the legs and arms of a dancer, making a pleasant, rattling sound. Small clapperless bells of copper and gold also were worn in the same manner.

STRINGED INSTRUMENTS: Stringed instruments did not exist among these early people, but modern Indians in Mexico have taken to the marimba, an African importation. It is almost the national instrument today.

In the first half of the sixteenth century, a period of conquest began, and from then on music followed two different paths in its development. First, there was the indigenous music which continued more or less isolated over a considerable period of time, yet came to have a surprisingly vital influence on the music of the conquerors. Secondly, the music which came in with people from the western European countries rapidly established itself.

As with all civilized peoples everywhere, this latter music of the newcomers developed in two ways, as folk music and as composed music. Through the centuries these two have tended to come closer together and to reflect the influence of the native, natural music of the land, until today there is a specifically Mexican music with a character all its own.

Mention should be made of the mestizo music which is that of the Spanish and Indian races. It was with the coming of the conquerors that the natives were first introduced to string music. It is known how very important this music has come to be in the life of the nation. One interesting form of this string music is the guitar fashioned from an armadillo shell. Of course, there are many other forms of stringed instruments—wooden guitars, violins and viols. The first music school in Mexico, established in Texcoco in the year 1523, had much to do with the fusing of the Spanish and native arts.

The music of the Mexican-born Spaniard is known as Creole music. It is essentially Spanish in character.

What about their singing? Before the conquest, it was mostly the priests and professional singers who sang; but after the coming of the Spaniards, everyone was taught to sing. Today, Mexico might well be called a singing nation.

In recent times, native orchestras, usually small, have sprung up everywhere, and by their simple music, have become an integral part of what we know as real ("tipica") Mexican music.

The capitol, Mexico City, is one of the finest centers of music life on the continent. With a splendid conservatory of music, a fine symphony orchestra, and one of the world's truly gifted composers, Carlos Chavez (b. 1899), not to mention a prominent group of younger composers, it can proudly proclaim its high place in the world's music today.

Authentic recording: Spanish and Mexican Folk Music of New Mexico, (Ethnic Folkway Records).

Instrumental recording: Mexicana—Jarabe Tapatio—Celito; Lindo, La Golaudrina (MTR).

Authentic tunes: Pipe and Drum Music from Mexico (NMH, Bk. 4); (Folk Song) The Old Mexican Woman (NMH, Bk. 5).

Popular song of Mexico: Down in Mexico (NMH, Bk. 5); La Cucaracha (Barbershop Harmony).

MUSIC OF ENGLAND

Music of a country can come from the spirit of its people. This is truly the case with the merry music of England. The gay and gentle spirit of English folk music shows this clearly, as compared with the wilder and more rugged songs of Wales and the sad songs of Ireland. England was one of the most musical countries in all Europe until the rise of Puritanism in the middle of the seventeenth century.

The opera, "Hansel and Gretel," is dramatized by a cast of puppets made by the students.

Hansel and Gretel

The minstrels played an important part in the history of music in England. King Alfred, disguised as a minstrel, went into the camp of the Danes, played at their table, and learned their secrets. Richard the Lion Hearted was imprisoned in an Austrian castle and was saved by his minstrel, Blondel. Blondel sang beneath the windows of every castle along his travels and his master answered by singing the familiar song after the minstrel.

The folk and historical ballads of England are world famous. Evidence of the folk practice of turning actual events into some kind of narrative form exists since the early Middle Ages. These ballads may hark back to the beliefs of the past. The Robin Hood ballads are a good example of how the people in general may have felt hundreds of years ago. The "Death of Queen Jane" is a historical ballad about the death of Queen Jane Seymour, the third wife of Henry VIII. "Barbara Allen" is another well-known ballad of the romantic type.

An old English bishop wrote some hundred of years ago, "The Britons do not sing their tunes in unison like the people of other countries, but in different parts. This they do, not so much by art as by natural habit. Their children, as soon as they begin to sing, adopt the same manner." The earliest example of a piece of music written in different parts is the English Sumer is Icumen In." This song is in six parts and is not in the old church modes, but in the key of F.

England is noted for her jolly dance tunes, some of which date back hundreds of years. These dances are in the "bright" major keys, instead of the queer old modes. These dances repeat the themes as we do in our music today. Even King Henry VIII composed dances. ("Oh Dear, What Can the Matter Be" is also attributed to Henry VIII.) The dances were used on festival days, such as May Day. We use some of the old dances today. The "Morris Dance" and "Country Dances" are very familiar to us. A dance melody that dates back at least to the 17th century, "Gathering Peascods", is found in NMH, Bk. 6.

As England expanded her empire and became a sea-going nation, a whole literature of work songs or sea chanties developed. England is famous for her sea chanties. The origin of most of these songs is unknown. Our school and community song books contain many very good ones. These songs actually tell us about the old sailing vessel days. "A Capital Ship", "Sailing" and "Old Man Noah" are a few examples.

The carols of England for Christmas, May Day, and other festive occasions are among the most famous in the world. Each hamlet or county had its own carol. Some of these carols are known today by their original names, such as the Coventry Carol, and the Somersetshire Wassail. Some of the world famous Christmas carols are: "The Twelve Days of Christmas", "God Rest You Merry Gentlemen", "As Joseph Was Walking", "Good King Wencelas", and many others.

The Elizabethan period was known as the "Golden Age of Music" in England. The educated gentlemen could sing in six-part song more easily than they could spell. A gentleman was not educated unless he could sing a part in a *madrigal.* A madrigal is a secular vocal composition which has up to six or eight parts for voices. A madrigal is an unaccompanied song, or we say it is sung "a capella". These secular songs were gentle pleasant songs, with such titles as "Sweet Honey-Suckle Bee", and "Now is the Month of Maying". Some of the most famous musicians, Byrd, Bull, Gibbons, and others, composed madrigals. This time was about a hundred years before Bach. The sacred form, comparable to the madrigal, is called a "motet".

Music flourished in England until the Puritans came into power. They believed music must be wicked because it was so pleasant. They tore up and burned the music books, smashed the organs, and turned out the choirs. Bitter wars were fought and many years passed before music took a natural place in the church again. New organs had to be built, new choirs trained, new music books written, mostly from memory. The music of the people, however, could not be destroyed; it lived on in the hearts of the people.

Purcell was a famous master of counterpoint and fugue. Throughout his music there is a bright English melody. At the time of his death, Handel and Bach were only ten years old. The Germans who later visited England to make music contributed much to the restoration of music in England. Pepusch, who adopted old national and popular songs to the words of

Gay's "Beggar Opera", Handel and Bach's first song, "Christian", Haydn who presented his "Messiah" for the first time in England, are some examples. In 1842, the fifth year of the reign of Queen Victoria, was born one Arthur Sullivan who broke the foreign hold of music in England and made English music for the English people again.

Sullivan's most famous hymn tune is "Onward Christian Soldiers". One of his best known songs is "The Lost Chord". The Gilbert and Sullivan operettas represent music freed from the German models. Some of these operettas are "Trial by Jury", "Pinafore", "The Pirates of Penzance", and "The Mikado".

A considerable musical awakening has occurred in England during recent years. A number of talented musicians, both performers and composers, have won fame throughout the western world. Music is the art of all the people. Almost every town has its choral society. Many amateur orchestras also exist.

That the people of England love music was evidenced during the dark days of the recent war when they crowded into the music halls to hear the "spirit of ole England" in music.

England has not been among the leading musical nations since the Elizabethan era. Although this nation contributed no pioneers in 20th century innovations, she did produce some top-rank composers. A rise of interest in national music has been prominent. Cecil Sharp has headed the development of interest in English folk music. He has collected over 2800 folk songs. Vaughn Williams is probably the most important English composer of the first half of the 20th century. Some of his works are "Fantasy on a Theme of Thomas Tallis", "A Sea Symphony" with soloists, chorus, and orchestra, and the "London Symphony." Frederick Delius, who resided in Florida at one time, shows the influence of the American Negro in some of his works. He was influenced also by French impressionism and German romanticism. He wrote numerous symphonic poems, "Brigg Fair", "In a Summer Garden", etc., and choral works, such as "Sea-Drift", for solo, chorus, and orchestra.

Scale: The extant music of the British Isles prior to the 15th century is very limited. A thorough knowledge of and an adept ability to perform the chant were required of the many missionaries who carried the Christian doctrines into England. Augustine went to England in 597 A. D., and introduced the chant. Gregory sent forty colleagues to England in the 7th century to found schools in a number of monasteries. The Church of England, as does the Catholic Church, used the old chant in their services. However, the English Church has modified the form. The old church modes were used in the early chants. Later, church music showed an influence of secular practices. The Irish used a whole-tone scale, as c, d, e, f#, g#, a#, c. Some of the more serious folk songs reflect the modal influences. The major and minor scale, as we know it today, prevails in much of the folk music.

Vaughn Williams uses neomodality extensively. This is a departure from the major and minor diatonic scales and the use of the old church modes, not in the strict sense but in a free modern setting. However, this was not original with composer Williams.

Melody: The characteristics of "English" melody is the frequent use of the major and minor tonality, repetition of melodic phrases, and the dance like rhythmic "feel". Vaughn Williams used extensively English folk song material and style in his compositions.

Harmony: The old English round in six parts, "Sumer is Icumen in", indicates a more advanced stage of progress in England at that time than in other European countries. (This was during the twelfth and thirteen centuries.) Johnnes de Muris, a mathematician at Oxford, established some rules for the writing of counterpoint. (de Muris was the first to adopt the term.) These rules had to do with the improvisation of parts to accompany the principal melody. These writings were quoted by scholars for many generations.

Purcell did not write with the chromatic harmony used by his colleagues in other countries. His harmonies were diatonic.

Vaughn Williams uses extreme dissonances.

Recordings of English Music: English Folk Songs, Ethnic Folkway Records; London Symphony, Vaughn Williams; Delius, ML4637; Koanga; On Hearing the First Cuckoo of Spring, Delius.

The handkerchief dance combines music and physical education for this fifth grade.

SONGS OF ENGLAND: As Tommy Was Walking; Lullay, Thou Little Tiny Child; Santy Malony; Where Are You Going?, NMH, Bk. 3; Over the Hills and Far Away; Oranges and Lemons; Blow Away the Morning Dew, NMH, Bk. 4. As Joseph Was Walking; Blow Up Winds in the Morning; The Frog and the Crow; A Frog He Would a Wooing Go, (NMH, Bk. 5); All in a Garden Green; Bell Doth Toll; Botany Bay; Eight Bells; Gathering Peascods; God Rest You Merry, Gentlemen; Wassail Song, (NMH, Bk. 6).

English setting with slight modern touch
Robin Hood YPR 1010-11.

Robin Hood Ballads and others
The Ballad Tree, British and American Ballads, Their Folklore, Verse, and Music. Wells, The Ronald Press Company, New York, 1950.

MUSIC OF SPAIN

For centuries Spain has been the scene of violent clashes between men and their varying ideas. As a result this country has produced a wealth of musical folklore. Despite the fact that Spain has several quite distinct areas, Andalusia, Castile, Catalonia and others, a certain consistency in the music has produced a characteristic Spanish style.

Spanish music in the Middle Ages, the Renaissance, and the early Baroque is as yet hardly explored. Church music, especially of the early periods, is almost entirely unknown owing to a lack of publication.

Spain is especially known for her dances. Dancing has always been one of the most expressive forms of music in Spain, thus accounting for the strong rhythmical character of so much of the Spanish music. Many composers in modern times have drawn little from the themes and rhythms of the Spanish dances.

Twentieth century Spanish music is highly colored by a national style. There is little ultra-modern music; most of it is basically romantic or impressionistic. Manuel deFalla is the most important twentieth century composer.

Scale: Modern music is usually in major and minor tonalities often with a modal flavor. There is a prominence of the Phrygian mode in the DeFalla music.

Melody: It has a strong feeling of warmth and passion. At times the serious mood is expressed, reflecting the ancient chants. DeFalla does not use actual folk tunes in his music, but a strong Spanish folk element is very pronounced. A characteristic melodic pattern of the Andalusian cadence is A G F E, and is frequently used by DeFalla. His melodies usually have a strong range.

Rhythm: Considerable use of syncopation and irregular rhythms is characteristic of Spanish music. Rhythm is highly important in DeFalla's music. In addition to the Spanish rhythmic patterns, he uses several different rhythms at one time.

Some of the famous dances of Spain are: the tango, said to have come from Africa; the habanera, named after her city, Havana; the bolero; the seguidilla; fandango; and the jota which is one of the most popular.

Harmony: The harmonic change or rhythm is slow.

Instruments: Guitar is the most important.
Lute is an instrument of the Middle Ages, a flat, pear-shaped guitar with six pairs of strings tuned a fourth apart.
Castanets come from ancient peoples

Tambourine
Mandolin

Authentic Recordings: Music of Spain, p. 411 (contains some of the dances)
Music of the World's Peoples, Vol. 1, p. 504, Ethnic Folkways Records.

Modern Composers: Manuel deFalla, *The Three-Cornered Hat*
Albeniz, *Iberian Suite*

Composers, and their music, who were influenced by the Spanish:

Ravel: *Rapsodie Espagnole, Alborado del Gracioso, Bolero*
Debussy: *Iberia, La Puerta Del Vino* (Mout de Habanera)
Bizet: Opera, *Carmen*

MUSIC OF PRIMITIVE AFRICA

Music of the African is integrated with his living. Music accompanies most of the activities—work, parades, dances, religion, war, love, praise of great men. Music gives courage in battle, heals the sick, and mourns the dead. Everyone in the village participates in these activities. The music is vital, spontaneous, natural, exuberant, and the result of great creative energy.

Melody: It is frequently chant like, sometimes using the pentatonic scale.

Rhythm: It is the outstanding feature of his music. Rhythm is often very complicated with cross-rhythms, that is, several different rhythms at the same time. The African is a master of the art of movement. The tango comes from the African "tangara". Dancing is an integral part of most of the rituals; syncopation, the forte of the African.

Harmony: While no harmony is used intentionally, there are frequent evidences of it in the music.

Voice quality: It is often deep and rich, with some wild and sharp yells injected in his singing. Frequently one person begins and the others join in, becoming louder and more excited.

Instruments:

DRUMS: They are by far the most important. Drums are a valued and revered possession. They are used as means to drive away evil spirits, to carry messages through the jungles, to cure diseases, to aid in sports, to express emotions in war or in the dance, and to mourn the dead. Many types and sizes of drums are used.

STRINGED INSTRUMENTS: Harps and lyres in sizes from one to eighteen strings are used. They are made in many forms and of many kinds of materials.

WIND INSTRUMENTS: Some of these instruments are whistles, flutes, horns, and trumpets, often made of human thigh bones and elephant tusks.

NOISE MAKERS: Rattles, bells, cymbals and other similar types are used to mark the accents of syncopation.

THE AFRICAN "PIANO": It is known as the "thumb piano". It is very popular throughout Africa. It is made of a wooden box over which metal strips are fastened. The thumbs "twang" the strips as the instrument is held in the hands.

Authentic Music Recordings: Belgian Congo Records of the Denis-Roosevelt Expedition, (Reeves Sound Studios, Inc., New York); Music of Equatorial Africa, p. 402, (Ethnic Folkway Records).

MUSIC IN EGYPT

Music in Egypt goes back to 4000 B. C. Very little information regarding the music of Egypt remains, because no musical notation existed at that time. The musical art also was most carefully guarded by the priesthood who considered music sacred and changeless. What little that has been learned about the music of Egypt came from the deciphering of ancient hieroglyphics used by the Egyptians to adorn their buildings and tombs.

Music, together with the dance, was a very important part of the religious service in the temple and activities of the royal court. Groups of singing dancers, most often women, were maintained in both the temple and the royal court.

Egyptian grandeur was at its height about 1500 B. C. Egypt had conquered much of then-known world. Life was luxurious for the privileged classes and with such an existence, music in all forms became gayer and more complex. Moreover, music came out of the temple and graced the banquet table and other festive occasions.

The glory of Egypt gradually declined until the conquest of Egypt around 500 B. C. Egyptian music strongly influenced the early music of Greece. Plato visited Egypt and admired her music. Pythagoras and other Greek philosophers studied in Egypt.

The Egyptians, during their lush period, loved big things. They had the huge pyramids and temples. They also satisfied their desire for activities on a large scale by large choruses, said to have numbers as many as ten thousand, and orchestras running into the hundreds. The orchestras usually included harps, lutes, lyres, and sistra. No drums were used in these orchestras.

Harmony: None as far as can be judged. The music of the choruses and the orchestras was probably in unison.

Instruments:

THE HARP: The harp was an Egyptian invention. Many kinds of harps existed, from the crude type of six or seven strings to an advanced form with as many as twenty-six strings. The harp was the most distinctive contribution Egypt made to music. The harp was the chief instrument of their orchestra. The rise and decline of the Egyptian people can almost be interpreted in the use of their harps. About 2000 B. C., when Egypt was greatest, harps were the most beautiful and efficient.

THE SISTRUM: A rattle made of wood, metal, enamel, or porcelain. The sistrum consisted of a frame shaped like a loop, with rods placed transversely and discs hung on them.
CITHARA: It was a lyre with as many as eighteen strings, played with or without a plectrum.

GUITAR: It had a long neck and two or three strings. That the guitar existed 4,000 years ago is one of the remarkable facts of musical history.

CYMBALS: They were similar to our own.

CLAPPER: It was an old instrument consisting of two sticks held in one hand.

LUTE: It had a very long neck and half almond shaped resonance body.

PIPE: It was simple, single variety.

DRUMS: There were several kinds and sizes, one large, one tapped with the fingers and palms of the hand.

Authentic Music Recorded: Folk Music of the Mediterranean p. 501, Ethnic Folkways Records).

Authentic Song: *Desert Song* (Dervish Song From Egypt, NMH, Bk. 6); *Nile Boatman's Song* (Egyptian Peasant Melody, OSW, Bk. 6).

Other Music: *Excerpts from The Opera Aida*, RCA Victor; *Canopus* (city in Ancient Egypt, on the River Nile) Piano Prelude by Debussy.

MUSIC IN ANCIENT GREECE

Music to the Greeks was one of the most important branches of learning, even more important than grammar or arithmetic. Every educated man was expected to study music and to be able to sing and accompany himself on the lyre. The word "music" is Greek. Music, as the term is used today, had an

A Greek play, "The Golden Apple," including original story and dance, was written by this sixth grade as a culmination of their social studies unit.

entirely different meaning to the Greeks. The Greek idea of music was a composite of poetry, dancing, acting, and musical sounds.

Music took a prominent place in the life of all Greeks at home, in religious and civic festivals, and even in political life. The chorus of men only was an effective part of their dramas. All through the play, a chorus would sing or chant something to suit the happenings of the play. Sometimes this chorus was divided into two parts; one would sing and be answered by the other. This use of music with drama was the forerunner of our grand opera. The songs or chants of the chorus were in the different modes or scales which the Greeks used to express every feeling. Doric, for instance, beginning on "d" playing the white keys of the piano through "d" again, expressed courage. Mixolydian expressed fear and surprise. The Lydian mode, expressing peaceful pleasure, is just like our major scale today. The Greek chants were used in the temple also. The chants of the temple and drama influenced later music in the Western World more than any other music.

The Greeks had many legends to tell how music began. The mischievous god of Pan was the first to make music by blowing through a reed. While chasing the maiden Syrinx, she changed to a reed through which the wind blew and made music. Pan broke the reed into pieces of different lengths and made a musical instrument called the syrinx. The syrinx is supposed to be the first of all wind instruments. From the little syrinx, which was blown by every shepherd boy, grew the mighty organ with its great pipes through which air is forced from bellows, pumped first by hand, and now by electric motor.

Poets strummed on the lute and lyre as they sang of the adventures of heroes and gods. Certain of the gods were devoted to the art of music. Apollo was the deity of poetry and music. He was thought to be able to inspire the singer's utterance and was consequently associated with music of a dignified type. Apollo is the object of praise in one of the best known Greek songs called "Hymn to Apollo". Orpheus played the lyre and cast a spell on all who heard him. Homer lived during the latter part of the Greek mythical period, and his *Iliad and Odyssey* are important source books of information on the music of this time. Ulysses had to be chained to the mast and his sailors' ears stopped with wax in order to pass the song of the sirens.

A relief on a marble sarcophagus now in the Florence Museum depicts this episode. The three sirens are represented as accompanying their song with a lyre, a double flute and a syrinx. Homer, himself, was perhaps a musician, since he "sang" his poetry when rendering it.

Melody: Few melodies that are authentic exist and these are only fragments. Most important of these is the "Hymn to Apollo". This ancient hymn was engraved upon the walls of the Athenian treasury at Delphi. A small fragment of the wall was discovered in 1893 by a group of archeologists. This hymn was composed about 300 B. C.

Vocal music was more important to the Greeks than instrumental. Melody of either song or instrument seldom exceeded the range of an octave. Melodic changes had a tendency to follow the inflections of the spoken language. They considered octaves, fifths, and fourths (consonants) in music to be desirable. Seconds, thirds, sixths, and sevenths were undesirable sounds.

Rhythm: The rhythm of their music followed the natural rhythm of the poetry. The meter was determined by the poem.

The dance was so closely linked with music and poetry that no picture of Greek music would be complete without it. The chorus, while singing, executed dances which were mimectic expression of the ideas in the poem.

Harmony: All their singing was doubtless done in unison. The instruments were used with singing only for preludes, with an occasional note struck during the progress of the singing. This term "harmony" was used in connection with music, but this term referred to the relations of design as a whole.

Notation: A system of notation existed in Greece by which the pitch of notes could be indicated. More than a hundred characters were used, letters of the alphabet in various positions, with lines underneath to show the duration. The Greeks were unique among ancient nations in possessing musical notation of any sort. Although there is a good deal of description of the alphabetical notation employed, actual examples are very scant. The best example is "The Hymn to Apollo".

Scale: From three different modes, called Dorian, Lydian and Phrygian, different varieties of scales developed. An accurate idea of these scales may be gained by taking in turn each of the white notes of the piano as a keynote, and playing from each a succession of white keys. Observe that one of the resulting passages is our major scale of C, and one starting on A, the so-called ancient minor scale. These scales were named for tribes of people in or near Greece. Greeks believed that these scales expressed the characteristics of the people for whom they were named.

Instruments: The ancient Greeks did not have many musical instruments, other than a few variations on the lyre and the flute. No instruments apparently existed of the lute type, nor any played with a bow.

LYRES: They were of many varieties. Mostly used were the lyra and kithara.

TYRA: It was popular with amateurs and common among the people, and is used at the present time.

KITHARA: Because of its close connection with the tone system, it was a most important Greek instrument. The kithara was a plucked string instrument without a finger board. The strings were stretched from a crosspiece, held in place by two uprights to the base of the instrument which was in some cases a soundbox. The kithara was used for centuries by professional musicians. It was the more advanced type of lyre.

HARP: This was an angular form which came from the orient. The harp was played mostly by women and was never very popular with the Grecians as a whole.

AULOS: It was double reed pipe made in different sizes and pitches.

PAN-PIPES OR SYRINX: A shepherd's instrument consisting of a set of tubes, usually seven, fastened together to form a raft. Wood, bronze, or clay was usually used.

SALPINX: The Greeks had one primitive brass wind instrument, the salpinx. Its use was probably military. It was a straight metal tube, which tapered from bell to mouthpiece. This instrument had no finger holes and the range, in all probability, was extremely limited.

Authentic Music Recorded:

Music of the World's Peoples, Vol. 1, p. 504, Ethnic Folkways Library.
Hymn to Apollo, V 24549.
Skilion to Seikilos, No. 1, "2000 Years of Music".
Hymn to the Sun, No. 1, "2000 Years of Music".

Authentic Greek Melodies:

Hymn to the Muse, The Shepherd Boy, Dance of Zalongo, Pythic Ode, Growing Up With Music, complete edition, book 2, Perham, Neil A. Kjos Music Co., Chicago.

Other Recordings: (that "catch" the ancient pagan spirit.)

L'Apres Midi d'um Faune—Debussy LBC-1019 RCA Victor
Daphnis and Chloe—Ravel ML 4316 Col
Mere l'Oye (Mother Goose Suite), Laideronette and Pavane—Ravel ML4355 Col
Entrance of the Little Fauns—Pierne ML 4118 Col
Gymnopedie No. 1—Satie ML 4399 Col
Dance of the Spirits from the Orpheus Ballet—Gluck
Fourth Symphony (second movement)—Brahms ML4017 Col.

Modern Greek Music:

Christosanesti
O Angeles Evoca
Hesapiko (Shepherd's Pipe)
Sirtes

MUSIC IN RUSSIA

Russia is rich in folk music of various types and influences. The history has been long and turbulent with many invasions from East, West, and South. In Russian music are found the characteristics of the Byzantine Empire, Asian and other European countries. The folk music of the peoples has existed through all the ages, but it was not until the nineteenth century that Russian composers looked to their own folklore for inspiration.

Tchaikovsky, although thought of as one of the most popular of Russian composers, is truly an international musician. He was influenced by the music of many nations rather than the folk of his own nation. Listening to the music of Tchaikovsky one realizes the "language" is familiar and not of foreign nature. Tchaikovsky used little of the Russian themes and motives in his works.

Five musicians of Russia in the 19th century banded together in St. Petersburg, bearing a banner for Russian national music. They set out to influence Russian composers to use their own heritage of Russian folk song and church music. This movement gave birth to a new flavor in Russian music, built upon their centuries old folk and church art.

Glinka harmonized the Russian folk songs by pure instinct without being able to find a theoretical key to his procedure. Glinka's *Life for the Tsar* furnished a work that represented the beginnings of a national art music in Russia. Rimsky-Korsakov set to music beautiful fables that are truly and exclusively Russian in spirit. His music, however, did not "catch" the somber and fateful feelings of tragedy in the Russian people. The Rimsky music is always gay, colorful, but devoid of the problems of the Russian soul. Moussorgsky is said to be the founder of modern musical realism and naturalism. Moussorgsky is the Russian musician, more than any other, who captured the passions and smoldering forces that have been inherent in the Russian people for centuries. *Boris Godunov,* the greatest musicodramatic masterpiece of Eastern Europe, is Moussorgsky's finest work. Moussorgsky's *Pictures at an Exhibition* has many old folk melodies as its themes.

The extensive use of folkloristic elements lent to Russian music an exotic touch, yet much of their music is cosmopolitan, that is, it speaks a language that is familiar to us. Russia has made a place in the history of music that is of great importance. Many famous composers have contributed a wealth of fine music for us to hear.

Scale: Frequent use of modal and minor tonality is found in the Russian folk and church music.

Melody: When "Russian" in character, the melodic line often conveys a direct, compressed emotional quality. It has intervals that sound peculiar to us, especially the falling fourth at some cadences. The phrase structure is irregular as contrasted with the rather regular phrase structure of our folk music.

Harmony: Sometimes it is archaic and has modal basis.

Rhythm: Sometimes it is based upon a monotonous repetition of a rhythmic pattern, and other times the rhythm is irregular following the natural rhythm of a text.

Instrument: The best known native instrument is the Balalaika, a triangular stringed instrument with three or four strings, similar to our guitar.

Authentic Recordings: Music of the Russian Middle East, p. 416; Music of the Ukraine, p. 433, Ethic Folkway Records; Boris Godounov—Moussorgsky, C M14115; Pictures at An Exhibition—Moussorgsky, V LM 1719.
OTHER COMPOSERS: Tchaikovsky, (Nutcracker Suite), Rimsky-Korsakoff, (Scheherezade Suite), Rachmaninoff, (Prelude in G Minor), Stravinsky, (The Firebird Suite), Prokofieff, (Peter and the Wolf).

Authentic Song: Song of the Volga Boatman, NMH, Bk. 5, Homeland, NMH, Bk. 6.

MUSIC OF CHINA

Music of China dates back thousands of years. Confucius loved music. Emperors before him were composers of music. Nothing remains of this ancient music, however, for in 246 B. C., Huang-Ti ordered all books but those on medicine, agriculture and divination destroyed. The music of antiquity was gone forever. Later rulers sought to revive music. Music, through the centuries, has become a close companion to the people, from the coolie to the ruler.

Chinese music was fully developed long before the Christian era and has made little or no progress since. The extreme conservatism, characteristic of the Chinese, has always been a feature of their music, which has always been under state supervision to guard against change. China is unique among Oriental nations in the possession of actual documents, centuries old, which attest to the interest always felt in music. Their music was closely associated with religion, but Chinese music is not primarily an expression of emotion. The Chinese theorize about tones and tone combinations, and then adjust them by rule. Whether the resulting sounds please the ear or not does not matter. They are correct and that is sufficient.

Scale: The Chinese, with a seeming poverty of invention, chose three thousand years before the Christian era just five notes for their scale. These notes can easily be remembered from the fact that they correspond to the black keys of the piano, starting with F#, play the five black keys. This five tone scale is called the pentatonic scale. Much of the folk music of China, and some other countries, is based upon this type of tonality. Modern Chinese music does not confine itself to the five tones of the pentatonic scale, but uses it as a basis for tonality.

The origin of the pentatonic scale is attributed to a musician in the court of the Yellow Emperor who heard the call of the Phoenix Bird, both male and female. He cut reeds from the sacred river to match their notes. The five-toned scale is said to be the Five Principles of the Universe, such as the five planets, the five continents, and the five senses of man.

Melody: It is very simple with almost complete absence of chromatics, often having a monotonous sound. The range seldom goes beyond one octave. Try to create a melody at the piano keyboard using only the black keys for one octave and you may find this melody sounds dull to us because we are accustomed to hearing a variety of tones in our melodies. However, the Chinese people liked their type of melody.

Harmony: Singing was in unison.

Notation: Five characters representing the five tones of the scale were used. The music was written in vertical lines from right to left. No time signature was indicated. Interpretation signs were unknown.

Voice Quality: It was very nasal.

Instruments: The Chinese have a surprising variety of musical instruments, some of great antiquity, including all three classes, percussion, wind and stringed. A great many specimens of the percussion class exist.

A representation of an ancient orchestra shows no strings. Two drums, two flutes, two reed-wind instruments, a large bell, and an instrument which served merely to mark the time.

KING: It is the oldest instrument. It consists of a graduated series of stone or metal plates hung in two rows from a frame, and sounded with stroke of the mallet. The Chinese use this instrument in connection with their religious services and many other occasions.

DRUMS: They are of various sizes. A giant drum of great antiquity, as well as a variety of smaller sizes, exist.

GONGS: They are made in various sizes and used for many occasions, such as the announcement of guests arriving, attracting attention of the gods in the temple, announcing the approach of an official procession, and to mark the hours of the day as a clock.

MOON GUITAR: It has four strings of silk or copper. The neck has frets to aid the player. It is built to resemble a full moon and is used mostly to accompany ballads.

"VIOLIN": It has a hollow cylindrical box for a body, with four silk strings. The bow passes between the strings and the body of the instrument. The bow is very difficult to manage.

SHENG OR MOUTH ORGAN: It is an instrument of the cultured and aristocratic class. It is the predecessor of the organ. It has pipes of varying lengths of bamboo, each having a thin strip of brass inside to act as a reed. The pipes are set in a cup, usually a gourd, which is played by drawing in the breath. Confucius considered the sheng a sacred instrument. The tone is delicate and sweet.

FLUTES: They are made of bamboo.

Authentic Recordings:

Music of the World's Peoples, Vol. 2, p. 505, Chinese Classic Instrumental Music, FP12, Ethnic Folkway Records. Chinese Instrumental Music, V24549.

Authentic Chinese Melodies:

Chinese Vegetable Man, Chinese Farmer's Song, Flute Tunes from China, NMH, Bk. 4. Bamboo Flute, NMH, Bk. 5. Meng Chiang Nu's Lament (pentatonic) NMH, Bk. 6. Chinese National Anthem, NMH, Bk. 6.

Piano, autoharp, and melody flutes make note reading fun for this fourth grade.

SOCIAL MUSICAL INSTRUMENTS IN THE SCHOOL MUSIC PROGRAM

Social or *Informal* instrument is the terminology given to those instruments generally associated with recreational or folk music, as the guitar, autoharp, ocarina, recorder, accordion, maracas, etc. Since boys and girls have pleasant associations with these instruments outside of school, it would be profitable to use them in the general music program.

Values of the social instrument program:

- The simplicity of the instruments gives satisfying musical experiences to the less talented child.
- The social instruments make it possible to have an accompaniment, where there is no piano, to the singing and rhythmic activities in an integrated program. (See Singing, Rhythm, and Integration Chapters.)
- Experiences with melodic instruments (tonettes, bells, etc.), rhythmic instruments (rhythm sticks, maracas, etc.), and chording instruments (guitar, autoharp, etc.) give feeling for tonal direction, rhythmic beat, and harmonic feeling of the music. These experiences are a part of the music reading program. (See chapter on Music Reading, also Primary Manual for State-adopted text.)

THE XYLOPHONES AND BELLS

These suggestions are not necessarily limited to levels as indicated. Pupils without previous xylophone experience will enjoy any of the activities enumerated in earlier grades. Those who are especially able may progress beyond the material listed here.

LEVEL ONE*—The diatonic xylophone and resonator bells.

Ear training for contrast Ear training is of most importance; high-low differences are admirably demonstrated visually and aurally. Other large concepts may also be taught, such as fast-slow, loud-soft, and heavy-light. Glissandos (rapid strokes up and/or down) may be used in creative orchestration of songs; i.e. the mouse in "Hickory, Dickory Dock".

These instruments should be available to children for their own use in picking out tunes, merely to learn rudiments, or to allow active enjoyment during the school day.

LEVEL TWO—same instruments.

Ear training for scales Continued ear-training will lead to first steps in scale building. Recognition of large skips, small skips, step-wise tones, and similar notes will develop during the year. Simple tunes may be easily learned, i.e. "Mary Had a Little Lamb", "Hot Cross Buns", "America", and "Row, Row, Row Your Boat". (See page 39 of the Primary Manual, *New Music Horizons Series*, for additional suggestions in regard to pitch-producing instruments.)

LEVEL THREE—same instruments.

Hearing and reading tonal patterns Tonal patterns from the scale may be read, sung, and played. They are easily isolated by the use of separately mounted blocks (sometimes called tuned resonator bells). An adaptation of this is to play a tone or series of tones and have these notes sung back using syllables, numbers, or letters. A tonal pattern is made up of tones in the scale; it may be compared to a vocabulary in the reading process. Some examples in order of presentation are: 5-3; 3-5; 3-1; 1-3; 5-1; 5-3-1; 1-3-5.

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*The word "level" does not necessarily designate the grade; rather, it refers to the "ability level", which is dependent upon the pupil's past experience.

Hearing harmony A feeling of harmony may be evoked by playing any of the above patterns simultaneously. The children will enjoy further individual explorations in this field. (See page 41 of the Primary Manual.)

LEVEL FOUR—The diatonic xylophone, some use of the chromatic xylophone, and the tuned resonator bells.

Singing harmony in thirds and sixths Continued experience in tonal patterns using groupings of three or four notes is given. Since most melodic instruments are labeled with letter names, this will provide an opportunity to teach the names and the staff positions of notes effectively. More experiments in harmony may be carried on, particularly thirds and sixths moving in the same direction. Example, Bk. V, harmony in thirds, "Leron, Leron" (pp. 72-73); and harmony in sixths, "Lift Up Your Voices" (p. 78).

LEVEL FIVE—The chromatic xylophone and the tuned resonator bells.

Singing and playing chords Since this level occurs at about the time that the beginnings of two-part singing are being taught, the xylophone may be used advantageously to hear, play, and reinforce harmony. Chording with bells rather than an autoharp or piano is a pleasant change, and may lead, with little effort, to vocal chording alone. Example, Bk. VI, "Down in The Valley" (p. 26); Bk. V, "Clementine" (p. 160); and "Shoo-Fly" (pp. 92-93); also, simple rounds.

Playing simple accompaniments It should be possible for children of this age to learn to play some of the simple melodies found in the North Carolina State Department *Physical Education* manual (pp. 159-178). A visit to another classroom, probably at a lower grade level, to provide the music for the rhythmic activity would bring a lot of satisfaction and enjoyment to both groups taking part.

LEVEL SIX—same instruments as above.

Creating chords and descants Chording in songs involving two or more chords in major and minor keys may be introduced. Counter-melodies and descants may be played; these may be original, or taken directly from books at hand. (Bk. VI, "Twenty, Eighteen", p. 127.) Descants or counter-melodies are really easy to construct; one has only to find two, three, or four notes that sound well when played while a song is being sung. The numbers of the bars, or the letter names of the notes, may be recorded for reference; and after several hearings, part of the class may wish to sing along with the xylophone player. (In Bk. VI a good song for experimentation for an original descant is "Praise the Lord", p. 167).

A suggested "game" for use with bells is to assign notes found in the melody to different students, and then play the song by ear. This develops rapidly after several experiences with the teacher's aid.

LEVEL SEVEN—same as above.

Another use of the xylophone

Direct reading of songs from the book and original melodies for xylophone should be encouraged. The part of the xylophone in creative orchestration should not be limited to melodies or harmonies, but may provide a rhythmic expression as well.

THE SONG FLUTE OR TONETTE PROGRAM

Value of the song flute or tonette

The playing of song flutes (or tonettes) can be one of the most profitable activities in the school music program. Song flutes, through an instrumental approach to music reading, greatly strengthen the power to read music. As a preparation for the study of real musical instruments, and as an indication of a child's aptitude for the study of real instruments, song flutes are most useful. They constitute an inexpensive device that provides enjoyment, much opportunity for learning, and the benefits to be derived from satisfying group activity.

Advantages in reading with instrument

One of the chief disadvantages to learning to read music with the voice alone is the vagueness and abstract quality of the voice. Since there are no valves to press, nor fingers to be placed on a keyboard, the lack of a motor action to couple with musical notation is confusing to many children. From the very first time children begin to play song flutes, they begin to read

BROOKS IS BEST

The combining of melody, harmony, and percussion instruments gives a variety of musical experiences.

musical notation, clapping or acting rhythms, playing, and singing tones which they have heard many times before in their rote experience.

Procedure for teaching tonette or song flute:

- Teacher should demonstrate desirable tone quality, indicating how much air to use in order to produce good tone.
- Each tone should be tongued in the same manner as the flute—legato (long), staccato (short).
- Simple rhythmic patterns should be taught by rote (clapping).
- Note values, such as quarter, eighth, half and whole notes, might be referred to as walking, running, and holding notes.

Song flute books are largely self-explanatory as to method, making it very simple for the teacher to present, even if she has no technical musical background whatsoever. Most books contain carefully graded, progressive pieces which lead to easy and pleasurable mastery of the instrument.

When to introduce the song flute

It is desirable to begin the study of the song flute in the fourth grade, although some schools introduce it in the third. The placement of it will largely depend on the plan of the overall instrumental experience program. The question about whether the group should be selective or should include everyone is often asked. Since public information with beauty and clarity is not the principal objective of this work and since every child will learn what he can from it, all should be allowed to take part. Some of the method books contain autoharp chord letterings. It is possible for children who cannot grasp the musical notation quickly enough to play the song flutes with the others, to play the notes as indicated for the autoharp. This provides the group with a harmonic "ground bass" which has a pleasing sound. It allows the pupils with lesser ability to take part without seriously penalizing the musical effectiveness of the whole group.

Several brands of these instruments are available, and the choice will depend on the teachers' preference as to tone, durability, and price. Most music stores have at least one kind in stock. Stands may be purchased, or improvised from wire coathangers. If desk tops are sloped enough, stands are not necessary.

How to integrate with State music books

After some ground-work has been laid, the instruments should be used with the State music books whenever possible. Many simple songs may be found that may be played after a relatively short period of learning. Some examples from NMH, Bk. 4, include: "Day is Done" (p. 3); "Those Evening Bells" (p. 6); "Swinging" (p. 7); "Gentleness" (p. 7); "Polly Wolly Doodle" (p. 8-9); "Marching Song of the Shepherds" (p. 10); "Time to Go to Sleep" (p. 12); "The River" (p. 11); "Faith of Our Fathers" (p. 15). After reaching a place about halfway through most of the method books, the notes will all have been taught, and a teacher can quickly tell by glancing at a song whether it is limited to the tones of the song flute or not.

Value of the social instruments If in the following year the children are going to be offered the opportunity to begin the study of the real band and orchestral instruments, they may be advised pro or con with a large degree of reliability. While other factors certainly enter into the picture (for example, a child who was not really interested in song flutes still making a good band possibility because he wants to play a drum), in general, those who were successful with the song flutes will also be the best candidates for instrumental study. Of course, they will have already learned how to read music in the simple keys and rhythms, how to finger in a manner similar to many band instruments, and how to work, learn, and progress as a group. This kind of a student is a fine gift to present to the instrumental teacher the following year.

THE AUTOHARP

Description and use of the autoharp This social instrument is a wonderful stimulant to recreational singing. In the upper elementary grades in particular, there may occur an age among some of the boys when singing loses out to the competition of sports, the voice begins to become unmanageable, and the song literature generally does not seem to satisfy. With the introduction of the autoharp new interest arises. The autoharp is an adaptation of the old-fashioned zither, with five or twelve bars which automatically dampen certain strings when depressed, forming chords that sound rich and full. By using songs which contain only one chord at first, the most reluctant singer can be coaxed to show his prowess before his classmates, and is usually pleased and surprised that he can do so. "Row, Row, Row Your Boat", "Three Blind Mice", and other simple rounds are good "beginners". It is helpful to distribute community song leaflets or sheets to the class in order that those children who cannot at first tell when and which chords to play can mark them over the words in the songs. In the Fifth and Sixth Books of the *New Music Horizon Series,* many songs are marked with the proper chords for accompaniment on the autoharp, and a list of these is found in the *Intermediate Manual* on page 29.

With nothing else but an autoharp and voices, it is possible to have fun finding the chords that "sound best" with the songs.

(See bibliography at the end of this chapter for specific aids for the autoharp.)

AN EXPERIMENT IN KEYBOARD EXPERIENCES

(An article by an elementary classroom teacher)

Beginning keyboard experience Just before Christmas vacation, when the children were enjoying singing many Christmas songs, they were asked if someone could play a Christmas song on the piano. No one volunteered; but when asked if they would like to learn to play the piano, then the fun began. It was a new experience for this group of fifth graders. Many of the children had participated in group instruction given in woodwinds and strings, but how the whole group would react to piano playing was unknown.

Melody direction On the following day, however, it was not long before hands moved up and down in the air with the music; bodies moved and hands clapped with the rhythm. It was soon learned that their hands moved in the

Chording on autoharp and piano makes a good accompaniment for the melody of the bells.

same direction on the keyboard as they had moved in the air. From then on very little encouragement was necessary to interest the children in playing on the piano and on their paper keyboards. They took turns—one going to the piano while the others played at their desks. By the end of the first lesson every child had had an opportunity to play at the piano and had gained a feeling of success in playing a piece.

Playing scales Books for piano instruction were secured and used frequently during succeeding lessons. Each time the songs were first taught by rote. Expression (or tempo) marking at the beginning of the song and the mood (as shown by the title and words) were determined in order to find the correct tempo in which the song should be played. Time signatures were noted in each piece in order to determine the number of counts in a measure and placement of accents. While one child used the piano, the others used their keyboards, playing scales for the particular piece being taught. This enabled them to determine which black keys would be used in playing the piece. It was discovered during the first lesson that one must use his right hand from Middle C to the right of the keyboard and his left hand from Middle C to the left of the keyboard. During each lesson the fingers would be numbered, the thumb being "one", the index finger, "two", and so on, for each hand. Much interest and enjoyment resulted, so that even the shy children showed enthusiasm in going to the piano and in playing at their keyboards. The children encouraged criticism from their classmates as they played.

It was soon learned that the same piece could be played in other keys and as a result many new ones were introduced. Recognizing the difference in the sound of pieces played in the major and minor keys followed. The group enjoyed making original melodies and experimenting in harmonizing them.

Sharing experience with others The children were eager to play for parents on Parent Education Day and to share their experience with other groups during the year. Much enthusiasm was shown as the pupils acquired a new outlet for their love of melody and rhythmic impulses. Music had become functional in the life of every child.

Integrating values These piano classes were not set aside from the rest of the school music—they were a part of it. They not only taught keyboard skills; they were a part of singing and creative rhythmic activities. They were music lessons which gave the children an opportunity to play the piano and thus laid the foundation for intelligent musicianship, especially in song singing, reading, and in string, woodwind and percussion playing. Such musical experiences may be the means of discovering and encouraging further piano study and future pianists.

Teacher evaluation *The one thing that impresses me in working on a program connected with keyboard experiences is the real, personal interest of a great group of average individuals in being able to play the piano. This musical activity is highly beneficial to the school program; it seems to refresh the children and frees them for creative activity in other fields. Keyboard experiences are a part of our balanced, integrated school program.*

THE HARMONICA

A good discussion of this instrument is given on pages 110 and 111 of the Fifth Book, *New Music Horizons* series. Many varieties of this instrument are available, such as the chromatic harmonica, which permits playing the half tones between the whole tones of the scale. Most young boys could give excellent lessons on the harmonica to their teachers, and the teachers should take the lessons! Let others in the class learn from those who know, and encourage the children to use the skills they have in the classroom.

THE UKELELE

Similar to the autoharp, the ukelele may be used to stimulate a waning interest in singing, as well as to teach chord usage and simple harmonizations. If an autoharp is not available to a classroom, someone in the room will surely have a ukelele at home. At first, it may be desirable to attach an inexpensive device that depresses the proper strings to make a chord, to "get things started". These may be found in any music store. Like the autoharp, the ukelele may then be used to accompany the singing of community-type songs, and also songs in the State series. A small instruction book which explains the placement of the fingers to form chords is usually included with a ukelele. This greatly expands the use of the instrument and leads to a larger song repertoire. Since most folk singers use some kind of a fretted instrument while they sing, its use in the classroom lends an air of authenticity to the singing and at the same time makes a rhythmic pulse that keeps the pace of the song going from the beginning to the end. Modern day educators, far from frowning on the use of these social instruments, realize that children believe a teacher is "keeping up with the times" when he knows about them and encourages their use.

USE OF SOCIAL INSTRUMENTS

Instruments	*Melodic*	*Rhythmic*	*Keys*	*Scales*	*Chords*
Autoharp			x		x
Banjo	x		x		x
Castanet		x			
Chimes	x		x	x	
Clave		x			
Cymbals		x			
Guiros		x			
Guitar	x		x		x
Harmonica	x		x		
Harmolin			x		x
Jingle Blocks		x			x
Jingle Hammer		x			
Maraca		x			
Ocarina	x		x	x	
Pat-a-cakes		x			
Pipes or Chime Bells by Handy Folio Co.	x		x	x	x
Recorder	x		x	x	
Resonator Bells or Marimba	x	x	x	x	x
Rhythm Snare Drum		x			
Rhythm Sticks		x			
Sand Blocks		x			
Sleigh Bells		x			
Tom-Tom		x			
Tone-Tap		x			
Tonette or Melody Flutes	x		x	x	
Triangle		x			
Ukelele			x		x
Wood Blocks		x			
Xylophone	x		x	x	

INSTRUMENTAL MUSIC IN THE ELEMENTARY SCHOOL

FUNDAMENTAL PRINCIPLES

The study of music is a very natural and important part of a child's education, because it leads him toward a more enlightened enjoyment of his entire musical and cultural inheritance. For this same reason, and in a very special way, the study of instrumental music is also a natural and important part of a child's training.

Instrumental music and the school Although the instrumental music program usually touches a relatively small part of the student body of a school, it can have a marked effect on the overall program. Contributions by individuals and large groups and presentations of various types of music will definitely improve the total school program.

Students, faculty members, and administrators take pride in having a good school band and orchestra. Parent groups and

More experience is gained by playing in small groups.

the public in general also have a feeling of pride in the successful performances of the musical organizations of the school. However, the instrumental music program offers the greatest good to the players themselves—the members of the band and orchestra.

Instrumental music and the child The well-rounded band and orchestra program in the elementary school offers a broad experience to the child who plays an instrument. The music classes not only develop his technical skill, but also bring about musical growth:

- Through better understanding of musical ideas.
- Through the development of a more exalted taste in music.
- Through a wider acquaintance with many types of music and a keener interest in music generally.

Social values The well-planned instrumental music program offers definite social values. In a band and orchestra class, a child has many opportunities to develop good qualities by working with other boys and girls. Becoming aware of his place in a group-effort and learning to carry his share of responsibility will make the child more self-reliant. He may find that cooperating becomes a pleasure when the goal is producing music that he enjoys. He is likely to become less self-centered when he learns to recognize and appreciate the skill and importance of others. Through playing he has an opportunity to gain status in the family and among his classmates.

Self-expression The sense of personal achievement that comes from playing an instrument may lead to greater self-confidence. For some children an all-absorbing activity, such as music may be, brings relief from tension. Playing an instrument fills a definite need for some children who otherwise have difficulty in expressing themselves.

Academic benefits The challenge of musical ideas will sometimes stimulate a child to quick reactions, and may offer opportunities for him to discover new ideas and facts on his own initiative. His enthusiasm for music may lead him toward better organization in his music study, and this may carry over into his approach to his academic work. His desire to play an instrument may be the very thing to stimulate the improvement of his classroom work, so that he may be permitted to engage in and enjoy his band or orchestra experience.

Future study The elementary instrumental music program should also prepare a child for future music study, if that is his desire. The development of technic and musicianship leads to a basis for more advanced work. The discovery of other related interests gives him a broader viewpoint of his place in the musical picture. If he is interested in continuing his instrumental study, the school music program should provide him with guidance toward a sound plan of advanced study.

Immediate goals The greatest obligation of the elementary instrumental music program toward the child is to provide him with opportunities for enjoyable and profitable use of his music—now! Many opportunities for performance should be provided. These opportunities may come in the music class, through general school assembly programs, and in his homeroom. In addition, he should be encouraged to use his musical ability in other ways—in club meetings, in church and Sunday School, in Scout work and best of all, in the home.

ORGANIZING THE BAND AND ORCHESTRA IN THE ELEMENTARY SCHOOL

Survey of resources One of the first steps the instrumental music teacher should take is to survey the school from the standpoint of musical resources, possibilities, and needs. Close cooperation with the school principal is essential; and discussion with him concerning the various aspects of the school situation, such as equipment, schedule, etc., will be most wise.

After surveying the needs of the school, the instrumental music teacher should plan suitable schedules with the principal and classroom teachers, keeping in mind the convenience of students, teachers, and the general school program. Schedules should be set up at the beginning of the year and followed by all concerned throughout the year.

Who should study instrumental music

Classes in instrumental music should be available to all children who are mature enough to succeed in group-study of an instrument. As a usual thing, children are not ready for class instruction in instrumental music before the fourth grade in school. Some schools use the plan of beginning string players at the third or fourth grade level and wind players a year later. This practice may be justified for several reasons:

- Violins and cellos are available in small sizes and small children can be fitted with the correct size.
- The development of technique on stringed instruments is usually considered to be slower than on the wind instruments.
- Players of wind instruments sometimes need to wait for their development in the matter of permanent teeth, size of hands, length of arms, etc.

Selecting students for classes

The procedure for selecting band and orchestra students might follow this plan:

- Check classrooms for interested students.
- Test students for musical aptitude, and if possible observe their responses to directors given during the test. (See bibliography for lists of tests.)
- Talk with the parent and child concerning a suitable instrument, plans for practice, obtaining an instrument, responsibilities of parent and student to attain success.
- Consult the principal and homeroom teacher concerning the educational maturity of the child, his readiness for the extra responsibility of music study, and the possibilities for his success in the study of an instrument. The qualities which help a child to be successful in his regular school work also help him toward success in the instrumental

> music class—sustained span of attention, good coordination, and ability to understand and follow directions. If the child is aware of music—if he has a good sense of pitch, a well developed response to rhythm, and a keen interest in learning to play—he is fairly certain to succeed on any instrument.

As a rule a child will do better on an instrument of his own choice than on one chosen for him.

ADMINISTRATION OF INSTRUMENTAL MUSIC CLASSES

Classes to be organized The classes to be organized will depend upon the needs and resources of the school-community. If the situation is a beginning one and one where students are without an instrumental music background, the only classes needed at first are beginning classes.

A combination of band, orchestra, and social instruments gives variety to the classroom music.

BROOKS IS BEST

Plan of instruction One plan of instruction places all of the strings together, all of the winds in one class, and the percussion in a separate group. The combined instrument class has much to recommend it over the individual instrument class:

- It is more economical for the school.
- It gives the student a broader knowledge of instruments.
- It is more stimulating to the students.
- It leads more quickly to full band and orchestra work.

Elementary band and orchestra As soon as the players attain the necessary skill, the elementary school band and orchestra should be formed by combining the more advanced groups of players. Whenever possible, players should remain with their own elementary grade-level; they should not be absorbed into junior high school or high school groups because of the instrumentation requirements of those groups.

Small ensembles As the music program develops, small ensembles should be formed for the following reasons:

- To offer challenge to the more advanced and the gifted students.
- To develop the musical ability of students by giving them the responsibility of supporting a part without help.
- To provide small ensembles for variety on programs, or to play when band or orchestra cannot easily be used.

Scheduling instrumental classes Arranging a satisfactory schedule for band and orchestra classes is not an easy thing to do. However, the right schedule for every school, within the school day, can be worked out if careful planning is a part of the school picture.

In some schools, the services of the instrumental music teacher are available every day, thus a regular period for various musical activities can be set up. In other systems, the instrumental music teacher works in several schools and can reach each one on a limited schedule only.

In an effort to maintain a balance in the school curriculum, the State Department of Public Instruction has ruled that no child should miss an academic class recitation more than one period per week in order to participate in extracurricular activities.

Staggered schedule Some school principals and classroom teachers favor a sliding schedule for the instrumental classes. Such a plan arranges the band and orchestra classes at a different hour each time they meet, within a specified period (four or six weeks).

Set schedule A set schedule is much more easily followed by both pupil and teacher.

Playing in small ensemble gives invaluable experience.

How to arrive at a good schedule

To arrive at a good schedule, every aspect of the situation must be taken into consideration—the child, his homeroom situation, the classroom teacher, the instrumental music teacher, and the total school program.

A plan of class organization

One school uses the following plan to arrange a schedule for band and orchestra classes:

- The instrumental teacher lists the music students according to instrumental classes and homerooms. He furnishes the principal with a copy of this list.
- The principal, with his total school schedule and the list of instrumental classes before him, selects convenient periods for each class.
- The principal consults the instrumental music teacher concerning time available for this particular school.
- The principal also checks with the classroom teacher to be sure that there is no conflict which cannot be adjusted.
- Schedules are then set up by the principal and the instrumental teacher.

All instrumental students placed in one section

A common practice in larger schools is to place all students studying instrumental music in one section. The teacher of this section of a grade arranges her work around the instrumental schedule. This type of scheduling results in a minimum number of teachers having to adjust to the instrumental schedule.

HINTS FOR INSTRUMENTAL TEACHERS

- Teach the child to take care of his own instrument.
- Plan the lessons so that the child enjoys each one.
- Plan the practice material so that the child has a clear idea of what to practice. Take into consideration the manner in which children work, and give them material which they will practice.

- End the lesson on a happy note.
- Make use of the playing ability of the child as early as possible and as often as needed for stimulating him to do his best work.
- Always remember that the child is interested in immediate goals which might be outside the realm of music, such as: (1) He is eager for applause; (2) He enjoys pleasant association with the teacher; and (3) He desires status with his classmates and in the home.

  Be sure that he receives these gratifications while he is making progress in musical development.

TYPES OF PERFORMANCES

Public performance stimulates student progress. The following is a list of possible opportunities for performance:

- Instrumental music class.
- Homeroom. Small groups can be effective if the music is carefully selected. (Prepare instrumental students to be able to play selections in "Instrumental Horizons", so that they are able to play accompaniments to songs in the State-adopted series.)
- Music programs and incidental music for the general school assembly.
- Demonstrations of instruments by advanced students in their own and in other classrooms.
- Serenades in the hall. These are especially effective at the holiday season.
- P. T. A. meetings.
- Trips to other schools, playing in large groups formed by combining groups from several schools.
- Appearances before civic and community clubs.
- Festival programs.

MATERIALS AND EQUIPMENT FOR INSTRUMENTAL MUSIC CLASS

- Music.
- A room with good lighting, good ventilation, and ample floor space for the arrangement of classes.
- Chairs of proper height.
- Music racks.
- Chalkboard, chalk, erasers, and staffliner.
- Posture and fingering charts for various instruments.
- A piano tuned to correct pitch. A-440.
- Convenient storage space for equipment, music, and school-owned instruments.
- School-owned instruments according to the needs of the school.

  In a beginning program basic instruments (violins, flutes, clarinets, cornets, trumpets) may be of first importance. As the program develops, instruments to improve the balance of the band and orchestra (drums, bells, violas, cellos, basses, baritones, French horns, etc.) may be needed. School-owned instruments are usually rented to students for a period of one semester with opportunity of renewal. The parents should be encouraged to provide an instrument as soon as the child has proven an aptitude for it.

BOND FOR SCHOOL OWNED INSTRUMENTS

______________________________School
______________________________, 19____

I, ______________________________, hereby acknowledge the receipt from the ______________________________School of the following property:

Instrument______________________ (maker______________ number________
Accessories ____

which are loaned to me upon the following conditions, to which I fully subscribe:

1. This property was received in______________condition and I agree to return it in the same condition allowing for reasonable wear and depreciation.

2. It is to be returned at a time agreed upon when loaned; in no event later than the last week of the current semester.
(Date to be returned...)

3. I agree to carry out a program of instruction and practice in the use of this instrument which will be satisfactory to the instructor in charge.

4. I agree to assist in all functions undertaken by the band or orchestra where my services are required.

....
Pupil

In consideration of the school lending the above instruments to my child, I hereby agree to see that the instrument is properly cared for, and returned as agreed upon above. In case of loss or destruction of the instrument, while in the possession of my child, I further agree to pay the ....School the cost of said instrument.

Date..., 19

....
Parent of above child

I hereby approve the loan of this instrument.

....
Instructor

RECOMMENDED MATERIALS FOR INSTRUMENTAL CLASSES

STRING CLASS METHODS

Church and Dykema. *Church and Dykema Modern Orchestra Series Bk. I.* Birchard.

Dasch-Bennett. *The Aeolian String Ensemble Method.* Fitz-Simons.

Fischel-Bennett. *Gamble's Class Method for Strings.* (Bk. I—Elementary, Bk. II — Intermediate, Bk. III — Advanced). Gamble.

Harris, Burrows Ahearn. *Young America at the Violin.* Birchard.

Herfurth. *A Tune a Day.* Bk. I, II, III). Boston Music. C. Fischer.

Jones, Dasch, Krone. *Strings from the Start.* (Vol. I).

Skornicka and Moehlmann. *Boosey and Hawkes Instrumental Course for Strings.* Boosey.

Waller. *Waller String Class Method.* Kjos.

SUPPLEMENTARY STRING MATERIALS

Johnson. *First String Ensemble.* Fischer.

Maddy. *Symphonic String Course.* Kjos.

..............-Giddings. *Willis Instrumental Quartet Repertoire.* Willis.

Preston. *Belwin String Orchestra Folio.* Belwin.

ORCHESTRA MATERIALS

DeLamater. *Progress Orchestra Folio.* Rubank.
Herfurth. *A Tune a Day Orchestra Folio.* Boston Music.
———— *Instrumental Horizons.* (May be used as: solo, ensemble, orchestra with or without vocal groups. Material selection from *New Music Horizons,* Bks. I through VI). Silver.
———— *Our Easy Orchestra Folio.* Fischer.
Isaac. *Achievement Orchestra Folio.* Fischer.
———— *Activity Orchestra Folio.* Fischer.
Watters. *Our Junior Symphony Orchestra Folio.* Fischer.
———— *Our Own Orchestra Folio.* Fischer.

BAND METHODS

Cheyette-Salzman. *3-Way Method.* Leeds.
Metcalf. *Short-Cut Band Method.* Fillmore.
Paulson. *Play Right Away.* Pro-Art.
Skornika-Bergeim. *Boosey and Hawkes Band Method.* Boosey.
Smith-Yoder-Bachman. *Smith-Yoder-Bachman Ensemble Band Method.* Kjos.
Taylor. *Easy Steps to the Band.* Mills.
Van Deusen, et al. *Rubank Elementary Band Course.* Rubank.
Weber. *Belwin Elementary Band Method.* Belwin.

SUPPLEMENTARY BAND MATERIALS

Beeler-Herfurth. *My First Band Book.* Hansen.
Buchtel. *Hear That Band.* Mills.
———— *Melody Time.* Kjos.
———— *First Semester Band Book.* Kjos.
———— *Second Semester Band Book.* Kjos.
Chenette. *Our First Band Folio.* Rubank.
Church-Dykema. *Modern Band Training.* Bk. I, II. Birchard.
Davis. *All-Melody Band Folio.* Rubank.
Harold-Bennett. *Bennett Band Book I.* Fillmore.
Whistler-Hummel. *First Steps to Band Playing.* Rubank.
———— *Paving the Way.* Rubank.
———— *Solo and Ensemble Band Folio.* Rubank.

RECOMMENDED BOOKS FOR INSTRUMENTAL MUSIC TEACHERS

Brand. *Selmer Band Instrument Repairing Manual.* Selmer.

Goldman. *Band Betterment.* Fischer.

Hindsley. *Band Attention.* Gamble.

Normann. *Instrumental Music in the Public Schools.* Ditson.

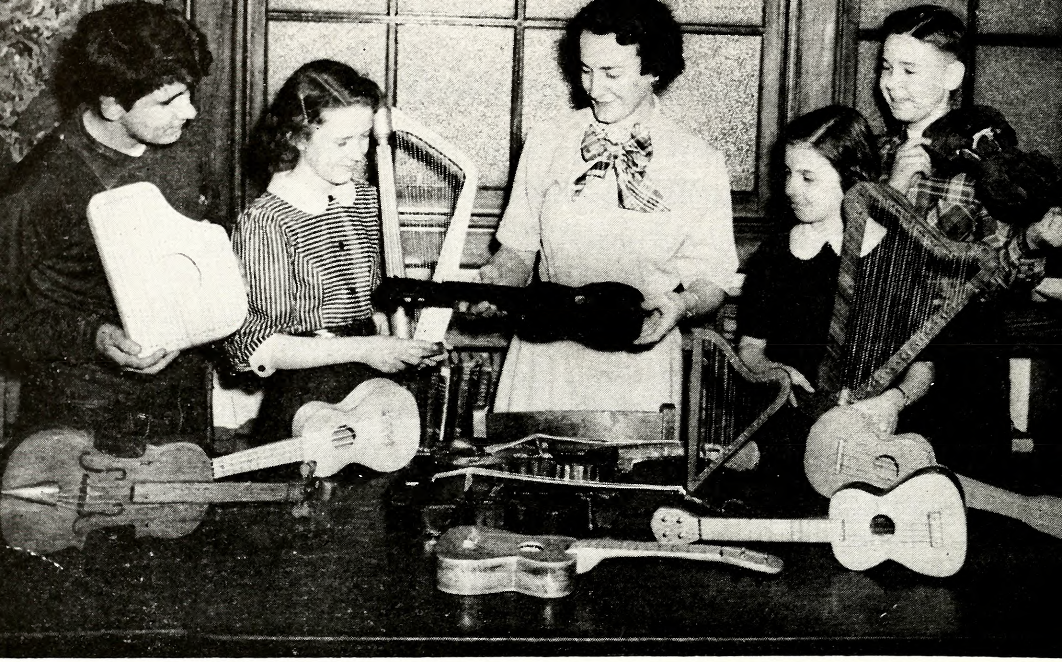
Paul Rolland. *Suggested String Syllabus for Annual Achievement Examinations.* American String Teachers' Association.

——————— *Band and Orchestra Handbook.* Pan-American.

Prescott-Chidester. *Getting Results with School Band.* Fischer-Schmitt.

Sylvan Donald Ward. *The Instrumental Director's Handbook.* Rubank.

Conn. *How to Care For Your Instrument.* Conn.



Many interesting and informative facts about instruments may be learned by making them.

GENERAL MUSIC CLASS IN THE JUNIOR HIGH SCHOOL

In the 8-4 plan of school organization the classroom teacher is responsible for the music with the help of the music specialist.

Function of the music specialist

The 6-3-3 plan of organization with its departmentalized curriculum makes a two-fold demand on the music specialist. She serves the subject teacher in an effort to enrich her work. She also is asked to teach a general music class, which offers pupils a variety of musical experiences.

The unit of work

The most satisfactory avenue of approach to the general music class is the unit of work. It offers limitless opportunities for stimulation of class participation through such activities as panel discussion, playing social instruments, part singing, listening to recorded music, dramatizations, field trips, and correlations with allied interest.

The theory and techniques of music, such as reading the score and technical information about music, should develop as outgrowths of the activities of the unit.

Any material, unit, or activity is acceptable, provided the students acquire greater knowledge, develop better skills, and achieve finer appreciations through this work.

The greater assets of the unit type of teaching are the encouragement of the student's curiosity by allowing him to explore and develop his own projects, and the appeal to a wide variety of interests. In addition, the resources of the entire community can be studied and used in numerous ways.

Examples of units of work

The following are outlines of units which have stimulated student interest and participation.

UNITS

UNIT I—NOTES ON THE MUSIC-MAKERS

The aim of this unit was to motivate students to listen to good radio and television programs. A teacher tells the story.

"I wish to introduce my students to some of the people they will hear and see. Each topic we discussed could be a unit in itself, so it is very hard to narrow it down into one unit. We had no text so we gathered our information from many sources. Most of this was done by the students themselves.

Our best sources were:

"Keyboard Jr." magazines
Old "Life" magazines (an excellent source)
"Time" magazines
"New York Times"
Concert programs
"Words and Music" (sent out by RCA)
Person or program being discussed

"These programs and artists were very generous with any available material; and to the delight of the students, they were very willing to send autographed photographs. We made interesting notebooks filled with each student's outside work.

"After learning interesting events about the musician's life in a general way, we:

- Listened to, compared voices and learned to recognize different artists.
- Read plots of operas from which particular arias were taken.
- Studied composers' lives.
- Did creative dancing to some of the orchestral music.
- Listened to and discussed weekly programs.

"From the many recordings heard we chose a list with which we became more familiar. We heard these many times and were able to identify them at the close of the unit study. We also learned to identify pictures of musicians studied.

"The result of this unit was amazing and very interesting. It created individual interest and initiative, competitive spirit and a good background for listening and enjoyment.

"Sources of material are unlimited. The following is a general outline I followed for our study:

I. METROPOLITAN OPERA

In an old issue of Life magazine we found an article entitled "Backstage at The Met."

II. VOCALISTS

A. Sopranos

Lucia Albanese
Rose Bampton
Eileen Farrell (BT)
Kirsten Flagstad
Barbara Gibson (BT)
Mildred Miller (BT)
Lotte Lehman (MO)
Dorothy Mayner (BT)
Patrice Munsel (MO)
Keyboard Jr., Nov. '52)
Jarmilla Novetna (MO)
Lily Pons (BT)
Nadine Conner (FS)
Eleanor Steber (FS)
Roberta Peters (FS)
Maggie Teyte
Helen Traubel (MO)
Dorothy Kirsten (MO)
Rosa Ponselle

B. Mezzo-Sopranos

Rise Stephens (BT)
Gladys Swarthout (BT)
Blanche Thebom (MO)

C. Tenors

Jussi Bjoerling (BT)
Richard Crooks
Mario Lanza
John McCormack
Lauritz Melchoir (MO) (H)
James Melton (BT)
Jan Pearce (MO)
Set Svanholm (MO)
Ferruccio Tagliavini (BT)
Richard Tucker (FS)

D. Baritones

Robert Merrill (H)
John Charles Thomas
Lawrence Tibbett
Leonard Warren (MO)

E. Basses

Ezio Pinza (H)
Italo Tajo

III. SYMPHONY ORCHESTRAS AND CONDUCTORS

Boston Symphony
Boston Pops
Chicago Symphony
NBC Symphony
Philadelphia Orchestra
Philharmonic-Symphony of N. Y.
RCA Victor Symphony
Indianapolis Symphony
Minneapolis Symphony
North Carolina Symphony

- B. Conductors
  - Sir Thomas Beecham
  - Leonard Bernstein
  - Arthur Fiedler
  - Pierre Monteux
  - Eugene Ormandy
  - Fritz Reiner
  - Arthur Rodzinski
  - Leopold Stokowski
  - Igor Stravinsky
  - Arturo Toscanini
  - Charles Munch
  - Benjamin Swalin
  - Thor Johnson
- C. Ensembles
  - Fred Waring
  - Robert Shaw Chorale
  - Trapp Family Choir

IV. INSTRUMENTALISTS

- A. Cellists
  - Pable Casals
  - Gregor Piatigorsky
- B. Pianists
  - Robert Casadesus........(BT)
  - Alexander Brailowsky
  - Myra Hess
  - Vladimir Horowitz
  - Jose Iturbi..(H)
  - Wanda Landowska
  - Arthur Rubinstein
  - First Piano Quartet
- C. Violinists
  - Jascha Heifetz................(BT)
  - Fritz Kreisler
  - Yehudi Menuhin
  - Nathan Milstein

V. GOOD LISTENING ON RADIO AND TV

- Bell Telephone Hour
- Firestone Hour
- Metropolitan Opera Broadcast
- Boston Pops Orchestra
- NBC Symphony
- Omnibus on TV
- Railroad Hour
- Toast of the Town

CODE FOR MAILING ADDRESSES

(BT)—Bell Telephone Program—NBC, RCA Bldg., New York, N. Y.
(FS)—Firestone Program—NBC, RCA Bldg., New York, N. Y.
(MO)—Metropolitan Opera, New York, N. Y.
(H)—Hollywood, California

UNIT II—AMERICAN MUSIC

The abundance of music that is American was instilled with a hope that founded a new world, a spirit that gained our independence, the toil that built a nation, ideas of millions of people who made America their home and the influences of the African and the Indian. Many peoples, many ideas, many customs went into the making of American music for the many needs in the lives of versatile Americans. The *living* phrases of this music, how the people lived and the ideas they had, are inseparable from the music.

Children study the orchestra by modeling the instruments in clay.

Music of Colonial America

The general music class includes these living phases of American music. To sing an old hymn without the knowledge and appreciation of a way of life that was part of the hymn makes this music void of educational values. The crew of the Pinta chanted the old Christian hymn, *Te Deum*, over and over again when land was sighted. The hymns of the Pilgrims were "lined out" by a leader who sang one phrase at a time and in turn this phrase was repeated by the congregation. To sing these hymns as they were sung by the Pilgrims is a rewarding experience in the general music class. The slow moving meter can be compared with the meter of our present day hymns. *Old Hundred* as sung by the Pilgrims, can be compared to the *Doxology* (MAS, p. 28) as sung today. The ideas of the Pilgrims and the modern day Americans are reflected in the hymns. Other hymns of colonial days were: *York** (original two-part from Bay Psalm Book, SA#116); *Dundee* (NASB, p. 38); *Who Is This Man?** (This tune is used by Bach in St. John's Passion. An SAB arrangement is found in CA, p. 75) (For other hymns, refer to various books for hymns dated in the 17th century.)

Some of the early folk-songs and ballads were: *The Riddle* (FBFS, p. 25); *I Am a Poor Wavering Stranger* (SA, p. 8); *In Good Old Colony Times* (MAS, p. 29); *O, No John* (NASB, p. 38); *Billy Boy* (NASB, p. 86); *Foggy, Foggy, Dew* (FBFS, p. 32); *The Wraggle-Taggle Gypsies, O!* (FBFS, p. 70); *Lord Lovell* (NASB, p. 87); *Barbara Allen* (NASB, p. 50).

How the Indian used music in all phases of his life is a resourceful study in music. The singing of the chants, his dancing, and the making and playing of his instruments cannot be separated from the study of his music A study of the melodic line, range, rhythm, tonality, and mode can contribute to the understanding of both the notation and the Indian way of life. These observations can be compared with other music of Colonial America. (Refer unit 2, *Haienonis,* MAS; also refer to *Songs and Stories of the American Indians,* Gale and Krones; refer to chapter, *Music in the Integrated Program,* this bulletin, for information and other references.)

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*Songs with asterisk are arranged in two or three parts and are suitable for concert. A few are simple four-part arrangements.

War Songs The songs of each of our wars have been typical of the times in which they were written. Some of the songs of the Revolution seem rather grim to us today, but they were truly a product of the "times." *Chester* (NASB, p. 63) was the *Over There* of the Revolution. The soldiers sang this song more than any other. *Yankee Doodle* (MAS, p. 40) was also very popular, although it is not truly an American song. Some of the Civil War songs were sad and reflected human unhappiness, whereas others were purely spirited morale boosters for a discouraged army.

The First World War gave us songs with a dash of bravado. The American was sure of himself. This War was a war that was "to end all wars." But within a very short time the Second World War became a reality. The songs composed were generally more serious in nature. The old bravado became a serious concern for America and a way of life. All of these war songs reflect the spirit of the Nation in times of emergency. Comparison of the form, meter, rhythmic patterns, tonality and text can give meaning to music notation.

Some other Revolutionary War songs are: *Hail Columbia* (MAS, p. 32), *Johnny Has Gone for a Soldier* (FBFS, p. 69; also Burl Ives Recordings); *The Boston Tea Tax* (Burl Ives Recordings, EFF); *The Battle of the Kegs* (Burl Ives Recordings); and *The Battle of Saratoga* (Burl Ives Recordings, E.B.F. Co.)

Some of the Civil War songs are: *Dixie* (MAS, p. 42); *When Johnny Comes Marching Home* (MAS, p. 112); *Battle Hymn of the Republic* and *John Brown's Body* (FBFS, p. 12); *Drafted into the Army* (MAS, p. 14); *Tenting on the Old Camp Ground* (NASB, p. 109); *Tramp, Tramp, Tramp* (NASB, p. 108); and *The Battle Cry of Freedom* (NASB, p. 106).

The First World War songs were of "popular" type: *Over There; K-K-K-Katy; Where Do We Go From Here, Boys?; Oh, How I Hate to Get Up in the Morning; How You Gonna Keep 'em Down on the Farm?; Goodbye Broadway, Hello France; Keep the Home Fires Burning; There's A Long, Long Trail,* and others.

The Second World War songs were the type of *God Bless America; We Did It Before, We Can Do It Again; The White Cliffs of Dover; Waltzing Matilda* (Australian); *March Lorraine* (Africa); *The Whiffenpoof Song* (England). (These songs are taken from sheet music publications.)

It should be noted that our songs are not centered around America and the American soldier entirely, but that the wide influences of the world appear in the songs that the soldier sang.

Sea chanties and work songs "Music while you work" was discovered long ago when men first saw that rhythm and unity of action helped perform a task with greater swiftness and efficiency. The rhythms of the chanty expedited work on the sailing ships—the hauling of ropes, the turning of winches, the heaving of the anchor. The railroad man lifted his rails, drove his spikes, and laid his ties to tunes whose music and words grew out of the work itself. The cowboy songs served the purposes of the cowboy. He sang to calm the restless "dogies"; he sang to "keep himself company" on the lonely prairie; and he sang with the "gang" around a campfire at night. The farmer and the slave soothed their "aching backs" with the songs they knew. A Nation was built in this manner—with music! To separate the songs from their rhythmic setting (action) is to lose the meaning of the music itself. Creative rhythms should be worked out with the class, in small groups, or in "unison" to these songs.

Some of these chanties and work songs are: *The Rio Grande* (SA, p. 2); *Casey Jones* (FBFS, p. 142); *Haul Away Joe** (SA, p. 120); *Blow the Man Down** (CA, p. 121); *Lowlands Away** (CA, p. 123); *Green Grow the Rushes* (SA#16); *Night Herding Song* (MAS, p. 83); *Old Chisholm Trail** (Bk. 8, p. 134); *Pick-A-Bale of Cotton* (FBAS, p. 128); *The Boll Weevil* (MAS, p. 67); *Whoopee Ti Yi Yo, Git Along Little Dogies* (NASB, p. 35); *Peanut Pickin' Song* (NASB, p. 30); *The Old Ark A-Moverin' Along** (NASB, p. 29); *Cotton Needs A-Pickin'* (SA, p. 28); John Henry (FBFS, p. 170); *Paddy Works on the Erie* (FBFS, p. 150); *I Been Wukkin' on de Railroad* (FBFS, p. 148).

Music for recreation The young people of Plymouth and some of the Southern Colonies were not without entertainment. Quilting parties, corn-huskings, play-parties—all made use of the old songs and old games known and enjoyed in England. This recreational music can be an *active* part of the general music class. To *do* these simple play-party songs and games not only contributes to the appreciation and knowledge of an era, but the youth of today can make this music a healthy part of his own recreational and social activities.

The music that inspired the folk dance, square dance, Virginia reel, minuet, waltz, two-step, etc., compared with the bee-bop, jitter-bug, rumba, and mambo of today is a vital study in the general music class. This music is truly a part of our musical heritage. The exploration and comparison of the rhythms underlying these dances can lead to the understanding of musical notation and the "pulse" of the times. The simple melody, form, rhythm and harmony of the old dances compared with fleeting melody, the intricate rhythm, and the changing harmony of the music of today provides an exciting study and has extensive musical values.

Some of the play-party songs and folk dances are: *Shuckin' of the Corn* (SA#13); *Sweetheart Out A-Hunting* (SA#6); Goin' to Boston (SA#15); *Rosa-becka-lina* or *Lead Her Up and Down* (MAS, p. 89); *Shoo Fly, Don't Bother Me!* (MAS, p. 56); *Carrie Will You Marry Me?** (CA, p. 49). (Refer to *Publication No. 279, Physical Education,* for other folk dances, square dances and social dances.) The general music class is the best source for the modern dances.

The African influence A great philosophy is found in the Negro spirituals and folk songs. No matter what were the troubles of the Negro, his song usually had a happy ending. Many of these songs, even the spirituals, were sung by the Negro as he went about his work on the plantation. The Negro lent his African heritage to his music. Rhythm was the African's method of communication, whether it was war, feast, marriage, or death. When he came to America, the Negro introduced syncopation to American music. Jazz was born out of this rhythmic idea. It may be said the "beat" of the jungle thus found its way into American music.

Ragtime, blues and jazz followed the Negro folk song and spiritual. These forms are definitely of Negro origin. The Negro influence had its "sway" in the more serious music. The orchestras of Paul Whiteman, Ted Lewis, and Guy Lombardo are living examples. George Gershwin is the typical composer that came under the spell. The Negro brought to America many of the major characteristics that made American music.

Some of the Negro folk songs and spirituals are: *Goin' Home On a Cloud*; Lord, I Want To Be a Christian*; Listen to the Lambs** (SA, pp. 25, 26, 27); *Dese Bones** (MAS, p. 50); *De Creation* (MAS, p. 60); *Swing Low, Sweet Chariot** (MAS, p. 62); *Nobody Knows the Trouble I See** (MAS, p. 63); *Go Down, Moses** (MAS, p. 66); *Little David Play on Your Harp** (MAS, p. 71).

Some other types of music of Negro origin and influence are: *Alexander's Ragtime Band* (Berlin); *St. Louis Blues; Memphis Blues* (W. C. Handy); *I Got Rhythm* (Gershwin); *Star Dust* (Carmichael); and others. (For a short survey on the history of jazz, see BFAS, pp. 12-17.)

American composers and their music *Stephen Foster* provided one of the summits of American music. Time has proved the worth of his simple songs with their beautiful melodies. They are accepted without apology or reservation today. (Most all song books include some of these songs. The University of Pittsburgh, Pittsburgh, Pennsylvania, provides some free material for students who are studying Stephen Foster.)

Edward MacDowell was at his best a poet of nature. He caught the moods of the forest, the fields, and the ocean in his music. *Indian Suite* for orchestra (Mercury MB 40009) and *Woodland Sketches* (Decca DL-4059) are representative of MacDowell's music.

George Gershwin represents the link between Tin Pan Alley and the concert stage. He has several well known Broadway successes. Jazz idiom is applied to serious music in *Rhapsody in Blue* (Cap-303) and *An American in Paris* (Col ML-4026). His jazz-opera can be heard in *Porgy and Bess*, excerpts (V LM 1124).

Aaron Copland has written music for radio, cinema, and theatre, as well as large concert forms. He has made use of jazz idioms in *Billy the Kid* (Col ML2167); *Rodeo,* excerpts (V LM 32); *A Lincoln Portrait* (Col ML 2042); and *El Salon Mexico* (Col M12203).

Other composers associated with popular music are *Gould, Berlin, Carmichael, Friml, Kern, Porter, Rodgers, Hammerstein, and Romberg.*

Songbooks.

Boni and Lloyd. *Fireside Book of Favorite American Songs.* 1952. Simon and Schuster.
Fireside Book of Folk Songs. 1947. Simon and Schuster.
Heller. *Choral Adventures.* 1951. Hall and McCreary.
Oberndorfers. *New American Song Book.* Hall and McCreary.
Wilson, Leeder and Gee. *Music Americans Sing.* 1949. Silver.
Zanzig. *Singing America.* 1941. Birchard.

Reading References.

Burk. *America's Musical Heritage.* 1942. Laidlaw.
Handy. *A Treasury of the Blues.* 1949. Simon and Schuster.
Howard. *Our American Music.* 1946. Crowell.
Hunt and Wilson. *Sing and Dance.* 1945. Hall and McCreary.
Kinscella. *History Sings.* 1948. University.
Spaeth. *A History of Popular Music in America.* 1948. Random House.

Suggested Recordings.

Colonial Dances and Religions, Folk-Fp-252
Music of the Pilgrims, L954, Glick and Keefe, 1790 Broadway, New York
Songs of the Colonies, Ives, Historical America In Song, Album 1, Encyclopedia Britannica
Songs of the Revolution, Ives, Historical America in Song, Album 2, Encyclopedia Britannica

Sea chanties and work songs
Songs of the Sea, Ives, Historical America in Song, Album 4, Encyclopedia Britannica
Get on Board, Folkways FP 28
Sea Chanties, Victor LM 1168
Americana, Mercury 20008
Anthology of American Music-folk Ballads, Folkways FP 251

Music for recreation
American Old Time Dances, Imperial 518
Square Dances, Old Fashioned Dances, Coral 56075 (Shepherd)
Old Time Barn Dances, Period Recording 508 (Foss)
Waltzes, Kostelanetz, Col M1 4546
Fox Trots, Anthony, Capital L 258
Mamba, Campo, Secco 2
Samba, Coleman, Victor LPM 3009

Rhumba, Rhapsody, Caney, Decca 5072
Tango, Castilians, Decca 5410
Xavier Cugat Dance Parade, Col. CL 6077
History of Dances, (Folk) 11 volumes
Jazz Classics, Armstrong, Brunswick 58004
(Music by the dance orchestras of Whiteman, Miller, Lombardo, Brown, Anthony, Armstrong, Lopez, Dorseys, Goodman provide further recording resources.)

The Negro influence

Spirituals, Anderson, Victor LM 110
Swing Low, Sweet Chariot, Robeson, Columbia ML 2038
Spirituals, Popular Favorites, Robeson, Columbia, ML 4105
Dry Bones, Delta Rhythm Boys, Victor LPM 3085
Basie's Best, Basie, Brunswick 58019
Ink Spots Songs, Ink Spots, Decca 5056
Bye Bye Blues, Paul, Capital H 346
(Recordings of the jazz composers, Berlin, Carmichael, Gershwin, Kern, Porter, Rodgers, and Anderson are other sources of the Negro influence.)

Teaching Suggestions.

Class Discussion

Discuss historical implications in each period studied.
Discuss and compare the social customs of each period with the customs now.
Discuss the musical customs of each period with the customs now.
Discuss the social and musical progress made in America during each period.
How does music reflect this progress?
What types of musical entertainment do we have today that they did not have in Colonial America and other periods of time?
Discuss how the Indian used music. Was music more an integrated part of his every day living than the way we use music today? Why?
What valuable lessons about people do we learn through the study of the Nation's war songs?
How valuable were the sea chanties and work songs in building a nation?
How would working to music fit into the world about us today?
Discuss and compare the Indian and Negro music.
Did both of these races use music as part of their every day living?
Why did the Negro music become great? Why did the Indian music become almost obscure?
Discuss the origin of jazz music. Discuss and compare the social customs during the time of jazz music with other periods.

Group Projects Find and report to class information that culminates the discussions. (Some general sources of information are hymn books, history books, other library sources, standard music literature, newspaper clippings, magazines, interviews with authorities in the field.)

How many business firms, restaurants, hotels, hospitals, schools and other concerns use music as people work, read, dine, etc? What kind of music do they use?

Teams or groups demonstrate or teach certain of the dances for and to the class. The differences in these dances and the social customs back of them are important.

Represent the rhythmic styles through rhythm instrument performances of such music as the Indian, the modern dances and compare them.

Use instrumental performances when possible for music appropriate for such ensembles. Develop a program as a total culmination of the unit.

Theory Comparison of form, rhythmic patterns and tonal patterns, meter and tempo, harmony, mode are a part of the study in all sub-units. Group projects may be a semester assignment in one of these sub-areas. Occasional reports to the class will contribute to the total understanding of the music. Social implications are reflected in these findings. Music exists only because of social values.

UNIT III. POPULAR MUSIC AND THE CLASSICS

Popular music is so-called because it is quickly and easily understood. Its simple tunes and foot-tapping rhythms appeal to the fancy of the moment, and though quickly learned may be as quickly forgotten.

In recent years, "tunesmiths" have been searching the classics for melodies which can be adapted to the popular style. Many of their adaptations have unwittingly acquainted the public with some of the great compositions of music literature. The theme from Beethoven's Fifth Symphony became a symbol for the "V for Victory" of World War II, and caused many to listen to the entire symphony with new appreciation. Many of Tchaikovsky's works have found outstanding success as popular love songs. Even such masters as Mozart, Chopin and Mendelssohn have found new listeners through an introduction to their music via popular avenues.

The following are combinations of popular tunes which have their origin in music written by the masters. Through a study of both the popular and legitimate compositions, students will become acquainted with some of the great music of the ages in a "painless" fashion. It is hoped that this unit will result in the following:

- Greater enjoyment of music of permanent value.
- Study of music in relation to the folkways and mores of the era in which it was composed.
- Practice in reading and writing musical notation.
- Exploration of the various facets of copyright laws, including the work of ASCAP.
- An informal study of jazz.

Popular Song Writers Borrow from the Classics.

Example 1.

I'm Always Chasing Rainbows—McCarty and Carrol
Record—Perry Como VEPB 3035 (45); VLPM 3035 (78)
Fantasie Impromptu C# Minor—Chopin
Theme for I'm Always Chasing Rainbows is almost duplicated
Record—VERA 194; VLM 87

Example 2.

Till the End of Time—Kay & Mossman
Record—Perry Como 20-3299 (78); 472887 (45)
Polonaise No. 6 in A^b op. 53—Chopin
Record—V11-88 (78); VER 32 (45); VLM 87 (33)

These boys play excerpts from Haydn's Toy Symphony.

Example 3.

Stranger in Paradise from *Kismet*—Wright-Forrest
 Record—Tony Martin V20-5535 (78) V475535 (45)
Song of Polovetski Maidens from Prince Igor—Borodin
 Record—V 10-4212 (78) V 49-4212 (45)

Example 4.

Here—Cochran & Grant
 Record—Tony Martin V 20-5665 (78); V 47-5665 (45)
Caro Nome—*Rigoletto*—Verdi
 Record—V LM 1104

Arrangers for Dance Bands Borrow from the Classics.

Example 1.

Anvil Chorus—Glenn Miller Orchestra
 Record—V47-0034
Anvil Chorus—*Il Trovatore*—Verdi
 Record—V ERB 7045 (45); V LRM 7045 (33)

Example 2.

Going Home
 Record: Glenn Miller V 42-0108 (78); V EPBT 3025 (45)
New World Symphony #5—Dvorak (2nd Movement)
 Record: V LM 1778 (45)

Example 3.

Grieg Piano Concerto—Freddie Martin
 Record V 20-1775 (78) V 47-3100 (45)
Concerto in A Minor op. 16—Grieg.
 Record—V ERB 16 (45) V LM 1018 (33)

Example 4.

Song of India—Tommy Dorsey.
 Record—V 25523 (78); V 472876 (45)
Song of India—*Sadko*—*Rimsky-Korsakof.*
 Record—V 4303 (78); V ERA 20 (45)

SUGGESTED CLASS ACTIVITIES

- Collect other popular and classical arrangements.
- Study musical forms, such as symphony, concerto. Copy music themes. Study ways composers and arrangers borrow, augment, invert or otherwise change music.
- Become familiar with the difference between the work of composers and arrangers.
- Give class an opportunity to review their studies of earlier grades, through reference to Polonaise—Chopin. Bk. 6.

The Masters Borrow from Folk Music.

Example 1.

Handel used the Italian folk tune "In Bethlehem," *Christmas, Its Carols, Customs and Legends*, p. 71, Hall & McCreary Co., as his theme for the "Pastoral Symphony" in *The Messiah*. The Italian folk song, "When Christ Was Born", OSW, Bk. 6, was used as an idea for "He Shall Feed His Flock" from *The Messiah*.

Example 2.

Brahms preserved many German folk melodies, such as his "Lullaby"—AS Bk. 7.

Example 3.

Humperdinck used German folk tunes in "Brother, Come and Dance", OSW, Bk. 5, and in "Susie Little Susie", NMH, Bk. 3, from Hansel and Gretel.

Example 4.

Tchaikovsky used "Song of the Volga Boatman," AS, Bk. 8, in his "Andante Cantabile"
Record—LCT 1049

Example 5.

Kurt Weil used "Down in the Valley", AS, Bk. 7, for his opera "Down in the Valley."
Record—V LM 16. (33 rpm)

SUGGESTED CLASS ACTIVITIES

- Perform folk songs which composers have used in symphonies, etc.
- Discover elaborate arrangements made by a composer from a simple folk tune.
- Listen to and play the accompaniments with which Brahms and others used to enrich the folk tunes.

The Masters Borrow from Each Other.

Example 1.

Sullivan, Sir Arthur: *Pirates of Penzance*, chorus "Come Friends, Who Plow the Sea" was taken from Verdi's "Anvil Chorus" from *Il Trovatore;* The American version of the same tune is "Hail, Hail, The Gang's All Here!"

Example 2.

Beethoven: Opening theme from the Piano Sonato in F Minor, No. 2
Record—V LM 1821 borrowed "The Manheim Rocket" (arpeggio motive) from the finale of Mozart's G Minor Symphony which originally came from the Piano Sonata in F Minor by C.P.E. Bach.

SUGGESTED ACTIVITIES

- Discover how composers borrow from each other.
- Discover words, as in Sullivan's chorus which admit the material was borrowed from another source.
- Discover how the same tonal patterns may be used over and over in the style of several composers, as is done by Alec Templeton or Victor Borge.

Advertisers Borrow from the Masters and Folk Sources to Create Theme Songs.

Example 1.

"On the Trail" from *Grand Canyon Suite*—Grofe, Phillip Morris program

Example 2.

"2nd Movement"—Tchaikovsky 6th Symphony

Example 3.

"Valse Triste"—Sibelius, I Love a Mystery

Example 4.

"John Peel", Pepsi Cola program

Example 5.

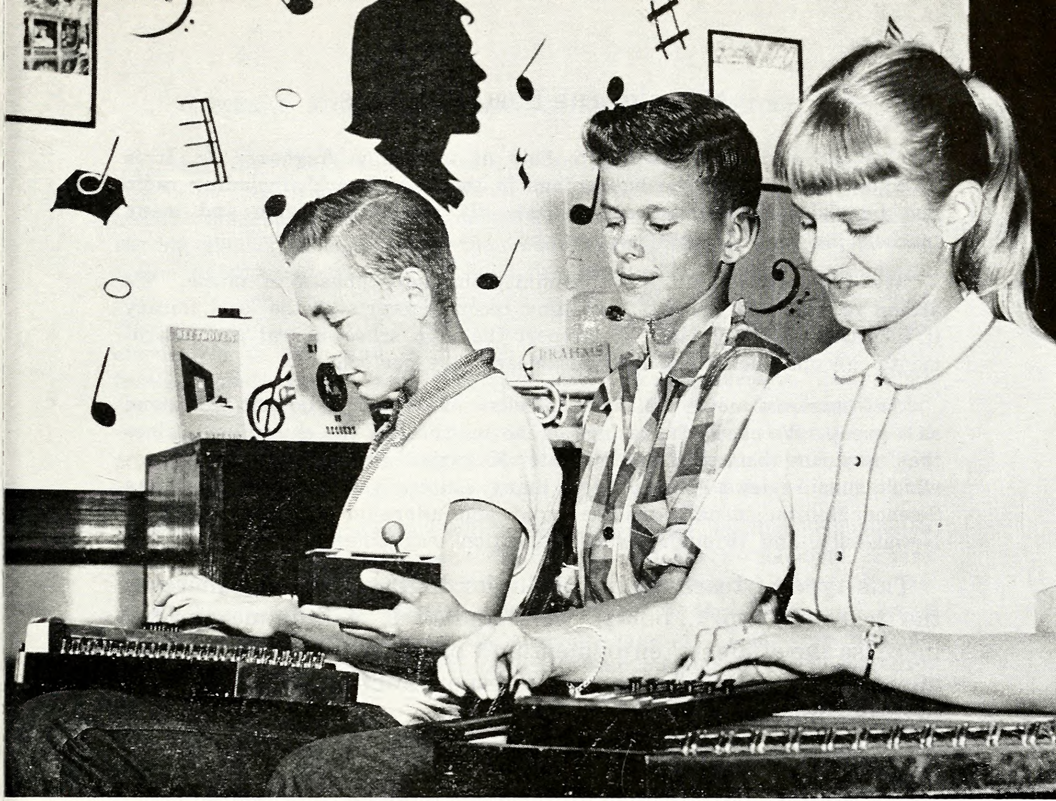
"Sweet Betsy from Pike" (Folk song), Pall Mall cigarette program

Example 6.

"Allouette" (Folk song), Alka-Seltzer program

SUGGESTED ACTIVITIES

- Listen for familiar tunes in radio and TV advertisements.
- Write "jingles" for ads.
- Listen to discover importance of thematic music in movies, TV and radio stories. Record: Movie Themes, Rainbow 701; Love Themes from Motion Pictures, Decca 5413.
- Make a study of *motives* used in Wagner's operas (*The Mentor*, Ginn 1940.)
- Select mood music or music for conditioning to be used during school activities, cafeteria, etc.
- Arrange background music for poetry-drama, in language arts classes. (All records used are RCA Victor unless otherwise indicated)



Students provide accompaniment for classroom singing.

UNIT IV. EXTRA MUSIC EXPERIENCES FOR RICHER LIVING

(A teacher describes her procedures.)

In the regular school program, many opportunities are open for the student to enjoy and use music; and in the junior high school, music can enrich his total life.

A teacher describes how she used music to enrich the lives of her students:

"We want the student to discern, enjoy, appreciate and assimilate all that he sees, hears and reads. We want him to discover the world outside of the classroom and the many stimulating experiences that are available to him.

"We urge the students to bring in interesting items for our shelves and bulletin boards; musical current events, magazine feature stories, cartoons, model musical instruments, or anything that will be of interest to the class.

"We listen, look, and discuss the better radio and television programs. We list current programs and special features, including soloists or favorite selections that will be played.

"We guide the selection of books and records for our music library, and encourage our students to browse through its offerings. One of the best of the current magazines to help us in this is *Keyboard Jr.* It is up-to-date on most of the happenings in the music world, including radio and television programs, concerts, etc. It is not expensive and many teachers see that each student has one.

"We work actively in the community in many phases of music. We attend recitals and concerts, including record concerts at the local library if facilities are available. We support the high school choral and instrumental groups and attend festivals where they perform.

"An occasional movie will have sufficient merit musically that we attend as a group. We check the ratings of movies through the church magazines that may run them, through Parents' Magazine, through the local paper which runs reviews gleaned from many sources (such as the Christian Science Monitor, usually well-balanced and unprejudiced, Variety, Time, Newsweek), and through several education magazines."

This type of teaching in the junior high school may increase the teacher's work, but if well-handled it will immeasurably increase the students' enjoyment and participation in music, and may actually lessen the teacher's responsibilities as the students take the initiative.

UNIT V. MUSIC AND HISTORY IN NORTH CAROLINA

North Carolina is the first state mentioned in John Tasker Howard's *Our American Music.* The first European music heard on the coasts of North America north of Spanish territory "was the French psalmody sung by the Huguenots on the Carolina Coast in 1572, before their brief settlement was wiped out by the Spaniards." The Indians in America must have had music long before the arrival of the white man, however, and the Negro slaves who were brought from Africa to North America in 1619 must have used music for an outlet for their emotions; but these two groups will be considered later.

The next records of music in America are in connection with the Pilgrims at Plymouth. The South seemed to be predominantly religious. Even though there is no mention of music, North Carolina can boast of the first Protestant religious service in the New World. This was on Sunday, August 13, 1587, at Manteo.

The story of this group is superbly illustrated by North Carolina's Paul Green in his drama "The Lost Colony" which has been performed through the summer months at Manteo since 1937. Green selected music from 16th century English folk songs, ballads, carols, hymns and dances. Special effects and dances were composed by another North Carolinian, Lamar Stringfield. Adeline McCall of Chapel Hill also helped with the musical arrangements. Some of the tunes used in the drama are "Green Sleeves," "Good Ale", "The Mermaid", and "Agincourt". All of the music can be found in *The Lost Colony Song Book* published by Carl Fischer, N. Y.

During the 1700's there were two outstanding groups in the State. The large landowners with white or Negro servants, known as planters, and the small landowner who worked the land himself. In this period were the big plantation houses with their beautiful furniture, china, silver and rooms lighted and warmed by huge fireplaces. The men wore powdered wigs with long hair, bright colored coats, tight fitting trousers, long stockings, and shoes with silver buckles. The women and daughters dressed elaborately in silks and satin with hoops in the skirts, big hats with feathers and plumes, and decorated with rings, bracelets, and other ornaments. These elegantly dressed colonists were the people who danced the stately minuet and the Virginia Reel, while the Negro slaves furnished music on the fiddle. Accordingly, the Negroes must have contributed their share of music (folk song and spiritual) to the world of the white master.

Since folk and Negro music will be considered later, mention will now be made of some of the hymn tunes that were used by the colonists. There seems to have been no hymn writing in this State, but in South Carolina was published Charles Wesley's "Jesus, Lover of My Soul", and Isaac Watts in New England wrote the popular hymn "O God, Our Help in Ages Past." Other hymns that may have been popular in North Carolina and in other states are:

How Tedious and Tasteless the Hours
How Firm a Foundation
"Old Hundredth," the Doxology
A Mighty Fortress
When I Survey the Wondrous Cross

In the meantime the Germans and Scotch-Irish in and around Pennsylvania began moving southward into Piedmont North Carolina in search of cheaper land. The Germans included Lutherans, Moravians and members of the Reformed Church. These people were interested in education and religion, whereas the eastern settlers formed the lawmaking bodies of the State. These settlers of the Piedmont were further advanced in music and education than were the coast dwellers. Poor transportation kept the two sections apart—not only regionally but in tastes and customs. Jealousy developed because the East always had a majority in the legislature, passing laws which favored the Eastern section. There was quarreling for many years, slowing the progress of the colony. After the French and Indian Wars, England began forcing more and stricter laws on its colony. The people in North Carolina and the other colonies became more united in action against the Mother Country and soon came the Revolution.

Just before the Revolution people in the West were thinking of advancing farther west. This story is dramatized in Kermit Hunter's "Horn in the West" which was given for the first time in 1952 at Boone, North Carolina. The choreographer was Harry Coble and the music was composed and arranged by Tom Nichols, both of North Carolina. In the play the main character has a favorite song called "Black is the Color of My True Love's Hair." Blending with this tune are other folk songs, dances, ballads and Indian music.

There was still no music coming from the State at the time of the war, so it must be assumed that the songs of other states were adopted by our soldiers and their families at home. Some of these were parodies of Old English tunes: "Yankee Doodle," "The Liberty Song" by John Dickinson, "Chester" by William Billings. These songs were on everyone's lips.

A revival swept through the south in the early 1800's when many "Halleluia" songs and spirituals were born. One of the most primitive and most popular of the revival spirituals was "Old Ship of Zion," written by Reverend Samuel Houser of North Carolina.

During the war of 1812 came our national Anthem, "The Star Spangled Banner" by Francis Scott Key, "Hail Columbia", and "Ye Parliament of England." "Believe Me If All Those Endearing Young Charms", and "Wearing of the Green" were two popular Irish songs of this period.

Still another outdoor pageant of which North Carolina can be proud is also a product of Kermit Hunter. His "Unto These Hills", presented each summer in Mountainside Theater at Cherokee Reservation, tells of the triumphs and tragedy of a once proud Cherokee Indian. The composer is not a North Carolinian but is a real Cherokee from Oklahoma—Jack Frederick Kilpatrick. The drama is sponsored by a non-profit organization chartered by the State.

After the Revolution the new country progressed by leaps and bounds. Opera houses were opened and musical societies were formed. But North Carolina was still in the background. Publishing houses in the South could not compete with those in the North, so they had to close. People were singing the folk songs from the homeland. Where dancing was frowned upon, singing games such as "Skip to My Lou" and "Pop! Goes the Weasel", were played without accompaniment. The Scotch-Irish in the South went west as did the Germans of Pennsylvania. The Negro Minstrels became popular with Dan Emmett, the composer and author of "Dixie", and others. "Bound for the Promised Land" shows the optimism of the pioneers, and Stephen Foster's songs expressed the sentiment of the Nation.

North Carolina was becoming education conscious. The University of North Carolina was established in 1793 at Chapel Hill as a training school for State teachers. The capitol of the State was moved from New Bern to Raleigh. The State, however, made progress slowly. Trade was poor, population dropped off, and there was little opportunity for education. The old jealousies between the East and West were still alive.

At the beginning of the Civil War trade broke off with the North. Immediately the Southern publishing companies jumped at the chance of business. Of all the songs published, there is mention of only one published in North Carolina. This was entitled "Rifle Guards Quickstep" by T. S. Whitaker and dedicated to the Wilmington Rifle Guards. Goldsboro, Raleigh, Charlotte, and Wilmington were listed as having dealers in sheet music.

Harry B. Macarthy, Irishman, was well known as a Confederate poet. He traveled throughout the South giving concerts. His most famous poem, "The Bonnie Blue Flag", was the national anthem of the Confederates during the war. Macarthy also wrote "Maryland, My Maryland."

"God Save the South" by Maryland's George H. Miles, with music similar to "God Save the King" was the best attempt toward a national hymn and should be remembered both for its poetry and for its distinguished musical setting. John Hill Hewitt was the head of the "Stars and Bars". He not only was a song writer but a composer, dramatist, poet, historian and publisher, his greatest success being with the theater. There is no mention of his performances in North Carolina, but they were given regularly in South Carolina and Virginia.

According to Dr. Bill Irvin Wiley in his "The Life of Johnny Reb" the following songs were the most popular with the Confederate Soldiers:

Home Sweet Home, Lorene, Annie of the Vale, Sweet Evelina, Lilly Dale, The Girl I Left Behind Me, Bell Brandon, Her Bright Smile Haunts Me Still, Listen to the Mockingbird, Just Before the Battle Mother, Dixie, The Bonnie Blue Flag, and Maryland, My Maryland.

The years following the Civil War until 1900 were years of progress in all phases of living except music. Music was taught in the public schools in Boston in 1838, and by 1900 orchestras were developing in the Midwest; but in North Carolina no music teachers were available when there were attempts to introduce music into the school systems. Boys were ashamed to be seen with band instruments. By 1912 a certain amount of music was given the grade teachers studying at North Carolina College for Women in Greensboro, but this was not required by school authorities. In the North music was required in every grade in the school system.

To awaken the music interest of the people and schools of North Carolina, Dr. Wade Brown—then head of the music department at Woman's College—in 1919 launched the idea of a contest for the students in high school who studied piano. Letters were sent to principals and piano teachers inviting them to send a pianist to represent their school. The first State contest was held on May 7, 1920 at the North Carolina College for Women. There were thirteen participants.

From this small beginning the contest grew, until today there are few schools in North Carolina which have not gained stimulus through the efforts of Dr. Brown and his followers.

In 1950 a State Supervisor of Music was added to the staff of the State Department of Public Instruction. In 1953 the Legislature voted to add six consultants to the staff in an effort to speed the in-service training program of teachers in the music area. At present music is being taught in every school in North Carolina, as an indispensable part of the curriculum, enriching the lives of all children.

UNIT VI. FOLK MUSIC OF THE SOUTH

Indian music has made a lasting impression on our musical heritage. The Indians had a song for every occasion and insisted upon singing it only at the appropriate time. Their scale is similar to the black keys on the piano and they sing with a vibrato that makes the tone sound off key. Each tribe had its own songs and their own types of songs. The instruments common to all tribes of North America were flutes, whistles, drums and rattles. Indian melodies have been a valuable source for modern composers.

According to John Tasker Howard, the songs of the Negroes in America "form one of the choicest groups of folk songs found in this country." Negro music has made a lasting impression on American life; it had its influence on the minstrel songs, ragtime and popular music through the blues and jazz. The spirituals of the Negro slaves are now performed in concert halls and are graciously received. Negro singing was introduced to other sections of America when a group from Nashville, Tennessee, went on a tour of the country in 1871. From that time on these traveling groups were popular, and Negro music has been the basis of many compositions.

In a study of North Carolina folk music, it is best to include the area covering Kentucky, Tennessee and Virginia. This Appalachian Mountain area furnishes good examples of the preservation of folk melodies resulting from the isolation of the people due to a lack of roads and transportation. The origin of many of the songs goes back to English ballads, as is noted in Cecil Sharp's *English Folk Songs from the Southern Appalachians.* Among them are "Barbara Allen," "The Maid Freed from the Gallows," "Lord Randal" and others. Unlike the Indians, these mountaineers might vary a song every time it is sung. The dulcimer was used for accompaniment.

Dorothy Scarborough stayed among these people reproducing their songs by means of a typewriter and dictaphone. While in North Carolina she resided in Asheville where she worked with Lamar Lunsford—the North Carolinian who was bringing the native folk arts to the foreground through a highly successful festival of singing and square dancing each year. Another similar festival is held annually at the University of North Carolina. Lamar Stringfield was the first promoter of such a program.

Stringfield and Lunsford have made a collection of folk songs entitled *30 and 1 Folk Songs from the Southern Mountains,* Carl Fischer, Inc., N. Y. Another book including twelve ballads from this area, "*Songs of the Hill Folk,*" G. Schirmer, Inc., N. Y., has been completed by John Jacob Niles. All of the songs collected by Dorothy Scarborough are in *A Song Catcher in Southern Mountains* published by the Columbia University Press. This book would be a great help in teaching these folk songs, for it includes stories as well as the melodies of the songs.

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SOCIAL INSTRUMENTS IN THE JUNIOR HIGH SCHOOL MUSIC PROGRAM

The use of the social instruments at the junior high school level presents a challenge and genuine enjoyment to the student. Social instruments might be used to supplement singing, reading, rhythmic and other performance activities in and out of the General Music Class.

Uses of social instruments Many students have shown new enthusiasm for class participation after having played an autoharp or tonette; therefore, the use of these instruments should not be limited to the music room. Students should be encouraged to use them in homeroom activities, class meetings, devotionals, rainy day lunch periods and school programs. Opportunity should be given for individuals to practice before and after school hours. In some cases the student might be allowed to practice the instrument at home. For further information concerning social instruments, refer to the chapter "Social Instruments" in this bulletin.

Good singing experiences may be shared with civic organizations.

VOCAL MUSIC IN SENIOR HIGH SCHOOL

Administration of vocal music The Department of Superintendents of the National Education Association recommends the inclusion of music in the curriculum on an equal basis with other subjects. An adequate program of high school music should include credit equivalent to that given other basic subjects.

Credit Vocal classes meeting five periods per week should receive one-half unit credit per year. Classes meeting two or three periods per week should receive one-fourth unit credit. All credit for music classes is on a laboratory basis (one-half unit for five meetings per week). It is recommended that a maximum of two units of credit be given toward the graduation requirement. Any credit earned beyond two units would be added beyond the requirements for graduation.

General Assembly Singing.

For many students, music in the assembly program will be their only contact with music during their high school days.

Assembly music should not be limited to occasional chapel hymns, for music has a much more important contribution to make. Not only should there be some good music in every assembly, but several programs each year should be devoted exclusively to music.

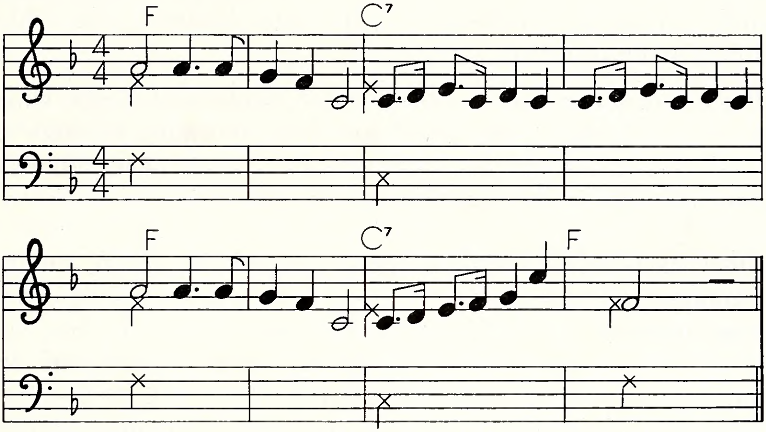
To be effective, assembly singing must be very much alive and music provide a joyful experience for the students. Enthusiasm must prevail during the general group singing.

Unison songs A good beginning for group singing is through use of familiar unison songs. Many directors, in their anxiety to obtain perfect harmony, are prone to overlook the *beauty* and *power* of unison singing. Since there are no complicated separate parts to worry him, it is probably the only singing in which the musically untrained student completely loses himself in his feeling for only the song itself. Also, for the unsure, adolescent voice, it is good to have him match tones with and feel the support of all other voices. Sometimes, in order to accommodate the ranges of both girls' and boys' voices, it may be necessary to transpose a song a few tones up or down from the original key.

Barbershop harmony The simple old "barber shop" method, using familiar tunes, provides quite satisfying group harmony with a minimum of training, talent, and preparation on the part of the student. This is almost a guaranteed, immediate success if the director uses a reasonable approach. Perhaps the easiest beginning would be with a round. It is easy to work out a chant-type harmony based on only two chords for one or more harmony parts. For example, in the song, "Row, Row, Row Your Boat", the harmony may be chanted throughout in the following manner:

so	*so*	*so*
mi	*fa*	*mi*
do		*do*
	so	

After the pitches have been established, the words "row, row, row" may be substituted for the syllables. The director may assign to any section in the auditorium (whether boys or girls or both) any one of these parts regardless of voice types. He can give them added security in their new part by moving his hand up or down in the direction in which the voice moves. These same notes may be used for many songs other than rounds, but in most of these it is necessary to listen for chord changes. For example, the song "Hail, Hail, the Gang's All Here", may be harmonized in the following manner:



Some other songs require three chords for harmonization, and the bass sings "fa" in addition to "do" and "so". (Refer to "Barber Shop Harmonies" bulletin published by State Department of Public Instruction.)

Other easy harmony There are many other types of simple harmony which can be used, such as descants, rounds, and thirds. In some songs, phrase or one-word chants throughout the song are possible.

Part-singing with chorus Good part-singing by notes should also be included if possible. One way to make part-singing effective is to seat the students by voice parts. If a student does not know which voice part he can sing, a one-minute private test will give enough information to assign him a part for assembly singing. Teachers should also be assigned parts and participate in the singing. Members of the glee clubs and choir should be assigned seats where their training can be used to strengthen the singing of the student body.

Materials The success of assembly singing depends in part upon the type of material available for the teacher to use. Some books should contain a variety of song material. Books should be attractive and durable, and not the "left-over" books which are not usable elsewhere. Song slides which contain both words and music are valuable, as is the use of the opaque projector. Remember, however, that a darkened auditorium will create problems for the song leader. (See bibliography for materials.)

The use of a cumulative repertory of memorized songs, which was begun in the grade school and has continued through all the general music classes, will provide a rich background of material for use in the assembly program.

Student assistance in planning increases interest To increase interest in group singing, one director allowed each class to choose the songs for one period. To her surprise, it accomplished, besides the original purpose, several other important goals as well. It definitely increased the repertory of the group, and added more variety than was formerly the case with the selection being made by *one* person. In choosing their songs, the classes had practiced certain of them with student directors. Sometimes, for the group singing in the auditorium, these students would offer their services as director so that the regular director might accompany the singing on the piano. The students then felt a definite responsibility for the success of the "sing", since they had become co-directors and co-sponsors with the teachers.

Inspirational leadership The most important factors to insure good participation and performance are a well-planned program and an inspired leader. When these two factors are present, the music assembly will have real educational value and will be a rewarding experience to all who participate. Without them, the assembly may be a failure.

General Choral Groups.

Purpose These groups should be open to any student who can carry a tune with others. The music educator's mission is to lead as large a number of boys and girls as possible into the joy of singing good choral literature. The primary function of the general chorus is not to train singers for the more selective groups. The general chorus provides a place for all, and should offer a program which will stand on its own merit. If only one choral organization is to be scheduled, the general chorus should be the first offering.

Part-singing Unison singing is valuable, but a major portion of the time of the group should be devoted to part-singing. Two—(SA) and three-part (SSA) songs should be used for the girls and three—(TBB) and four-part (TTBB) songs for the boys, if they are divided into separate choruses. In the case of mixed choruses, the use of three—(SAB) to eight-part (SSAATTBB) songs will depend upon the ability and experience of the group.

Voice testing Each boy's voice must be carefully watched and tested often enough to make sure that he is singing the part that is best for the development of his voice. Careful attention should be given to the boy whose voice is still changing. It is probably safer to place him on the tenor part, where he is less likely to mistreat his voice than assigned an alto part. It may be necessary to re-write voice parts for a few voices with limited range. Once or twice each year is sufficient for testing girls' voices.

Challenge students Voices should be classified carefully. Appropriate part music of suitable range and difficulty should be selected. Do not underestimate the ability of the chorus! Young people like a real challenge. The singing of music that is too easy and trivial in content becomes a chore, and interest soon wanes.

Choice of material Probably the greatest single factor in the success of musical organizations is in the choice of material. In the study of music, the music itself is a great educator. Good vocal music must be worthy both musically and poetically, with the music and the words welded into an artistic whole.

Specific points of study A study of worthwhile music literature, with emphasis on good tone quality, true intonation, clear enunciation, correct pronunciation, and clearly defined accent, rhythm, and phrasing is essential to the development of musicianship.

In each rehearsal of the choral group let everyone have at least one satisfying musical experience. It is through the sheer joy of singing a beautiful piece of music that a genuine appreciation of and love for good music will develop.

Selective Choral Groups.

Selection of singers Membership in selective choral groups is by election on the part of the student and selection by the teacher, based on an audition or "tryout". These groups provide special musical opportunities for talented students. The director must have the privilege of selecting the group of voices which gives promise of forming a group that will do thoroughly artistic and beautiful singing.

Consideration should be given to the following qualities when members are chosen for the selective groups:

- Ability to sing an easy song rhythmically and expressively, with a pleasing quality of voice.
- Range and blending quality of the voice.
- Ability to carry a voice part independently, while other parts are being sung.
- Ability to read music of moderate difficulty, employing diatonic progressions.
- Attitude of the student regarding school activities in general.

A more serious type of student is needed for the selective groups—one with integrity and a sense of responsibility. In choosing between character and an exceptional voice for a selected group, choose character. Since the right mental attitude is so important, mental stability is more important than vocal ability.

Placement of voices No student should be kept on a part unsuited to his voice simply because he can sing it and his voice is needed to improve the balance of parts. The aim of choral organizations should be to protect and to develop correctly the voices of the students, even if it means sometimes sacrificing the balance of the ensemble. Students should understand from the beginning the basis for classification of voices and should learn to listen for voice quality as well as range.

Glee clubs Glee clubs can afford a different type of experience from the general chorus. Whenever possible, the groups should be organized separately as a Boys' or a Girls' Glee Club. There is an abundance of material for both organizations, ranging from songs of merriment, songs with "barber-shop" harmonies, to the beautiful songs of Brahms for ladies' voices and Schubert for mens' voices.

Good musical performance is worth advertising.

CHRISTMAS MOODS
SPRING CONCERT
MAY 15
VOICES OF CHRISTMAS
GRAINGER HI SINGERS
DEC. 17
8 15 PM

The a cappella choir

The a cappella choir, in its original meaning, refers to singing which is done unaccompanied. However, as generally used now, it signifies a choir of mixed voices which does some singing with accompaniment, but most of its singing without accompaniment. A true accompaniment adds color, harmonic interest, range and dynamic power to a vocal composition. An accompaniment which merely duplicates the voice parts does not enhance a vocal performance.

Unaccompanied singing approaches a pure means for vocal expression. It requires careful and complete use of the voice, because the voice alone must carry the burden of expression. It requires more careful listening on the part of the singer. The a cappella choir can draw upon a wealth of beautiful music especially suited to its needs. A large percentage of this music comes from the literature of the church. Singing in such a choir often yields high moments of spiritual response which are above and beyond anything else in a child's experience.

In rehearsing the a cappella choir, perfect intonation must be the goal, but do not make that an end in itself. The important thing is for the various voice parts to be in tune with one another. Flatting can often be avoided by raising the pitch a half tone. The same number should be rehearsed in different keys, and the key which best suits the choir as a whole should be chosen for performance.

Small vocal ensembles

Boys' quartet or octet, girls' trio or sextet, mixed quartet, and madrigal groups may be considered under this heading. These groups, more or less informally organized, are very valuable in the musical life of the school and should be heartily encouraged. They provide opportunities for students of superior talent, and serve as a means for developing student leadership. These groups should do much of their rehearsing independently of any faculty member. Many such small groups should be organized from the larger choral groups, with the teacher giving advice and assistance.

A try-out for membership in the vocal ensembles is desirable, but it should be tactfully done. The test should be even more exacting than the one used for choosing members of the selective choral groups. A natural blend of voices is necessary for these small ensembles, and the instructor should hear the voices together before making the final selection. Also important is the selection of students who will work well together. They should be serious in the task, and know when to work and when to play.

The small ensemble groups should be scheduled to rehearse during school time at least twice each week. Rehearsals at the homes of the members should be encouraged.

These groups can be stimulated to accomplish something definite by appearances in the school assembly, at school social events, before community, church, and club groups, on radio and television, etc. Occasionally time may be taken from chorus and choir rehearsals for these groups to present numbers that they have been practicing. (See bibliography for suggested materials.)

Class Voice Lessons.

The voice class should be planned to groom the better voices of the chorus—those students who are interested in developing their voices to the finest degree possible. If the class is not too large, one class period can be divided between two groups. No credit is usually given for this study.

Operettas, Pageants and Opera.

Social values and integrating effects

Operettas and pageants have certain social values and integrating effects that make them important types of projects, especially where musical interest is at a low ebb and where something needs to be done to build morale. As a project, they are capable of welding into unity the various interests of the entire school. Students of widely varying talents gain valuable experience through the dramatic elements, the stage-setting, lighting, costuming, advertising, and business management of such a project, in addition to the musical and dramatic experiences of the performers and the pleasure of the audience. Sometimes the production of an operetta or pageant will do much toward building interest in the musical activities of the school and toward uniting the efforts of the entire school toward one common end.

The operetta If the libretto and music of an operetta are of acceptable quality, the operetta has legitimate educational values. The selection of a suitable operetta is a major responsibility for the director and should be regarded as such—there is much poor material in this field. Considerable thought and attention given to the selection of the operetta, and time spent in making the preliminary plans will reward the music teacher when the performance date arrives.

The entire production of an operetta need not cover a period of more than five or six weeks. Efficient organization and direction eliminates tedious rehearsals. Let many students learn the solos. If there is to be more than one performance, have an alternate cast for the second performance so that many students may gain experience.

Perhaps one of the greatest disadvantages in producing an operetta stems from the fact that, too often, the few who are singing solo roles are glorified at the expense of the majority who sing only in the chorus. Of course, the director may change this situation somewhat through more careful selection and also by his treatment of the production all the way through. Considering the fact that the study of such a production is often unrelated to the total school program, the sacrifices required seem almost too great for the reward of the final achievement. No *one* thing seems important enough to take precedence over and to disrupt all other school activities.

The pageant The pageant, for several reasons, is a more practical type of production in most school systems. It can be equally as entertaining as the operetta if planned carefully. The only limitation on the number of performers is the amount of space available for the performance. The entire content may be an outgrowth of the total school program and may be organized to use the type of talent available locally. It offers superb opportunities for creative work and integration with other subjects. It may present historical events which have local significance. In this case the entire community may become vitally interested and cooperate with the school in every way possible to make the production successful.

The opera The average opera makes too great a demand upon the resources and talents of high school students. The field of opera may be seriously considered if good translations and carefully abridged editions that do not destroy the musical value of the work are available. Sometimes a traveling opera company (such as the Grass Roots Opera Company) may offer opportunity for a local group to sing choruses in their productions.

Cantatas and Oratorios.

The cantata The cantata has many of the better features of the operetta without its disadvantages. No time is required to prepare dialog, action, etc. The entire rehearsal time is a matter of preparing the choral music, soloists and accompaniment, whether it be piano, organ, or orchestra. There is a wider range of selections in this field which are based upon worthwhile texts and good music. The organization needed for the production of a cantata is much simpler than that needed for an operetta. Because the music of the cantata is usually superior to that of the operetta, the singing of the cantata is more often a lasting musical experience to the students.

The oratorio Most standard oratorios are beyond the ability of high school voices; however, they may be done effectively if a carefully abridged edition is available. Soloists from the community may be used for the demanding solo parts. The combination of expert soloists and fine choral work by the high school group will make for a musically rewarding experience for both the chorus and the audience.

SUGGESTED BOOKS FOR FURTHER READING ON HIGH SCHOOL VOCAL MUSIC

Barber Shop Harmonies. 1954. State Department of Public Instruction.

Beech. *The Preparation and Presentation of the Operetta.*

Cain. *Choral Music and Its Practice.* Rev. ed. 1942. Witmark.

Christy. *Glee Club and Chorus.* 1940. G. Schirmer.

CLASS VOICE MATERIALS

Coward. *Choral Technique and Interpretation.* 1941. Novello.

Dengler, Clyde R. *Read This and Sing, Student's Book.* 1944. Presser.

———————— *Read This and Sing, Teacher's Manual.* 1945. Presser.

Dykema and Gehrkens. *High School Music.* 1941. Birchard.

Fields, Victor. *The Singer's Glossary.* 1952. Boston Music.

Finn. *The Art of the Choral Conductor.* 1939. Birchard.

Granville, C. N *The Granville Vocal Study Plan.* 1940. Remick.

Jones and Wilson. *More Power to the Showman.* Rev. ed. 1939. Gamble.

Kester, George. *Your Singing Potential.* 1954. William-Frederick.

Pierce, Anne E., and Liebling, Estelle. *Class Lessons in Singing.* 1937. Silver.

Ross, Wm. *Sing High Sing Low.* 1948. Brown.

Sunderman. *Choral Organization and Administration.* 1954. Belwin.

————, Lloyd. *Some Techniques for Choral Success.* 1952. Belwin.

Taylor, Bernard U. *Group Voice.* 1936. G. Schirmer.

Umfleet. *School Operettas and Their Production.* 1929. Birchard.

Ward. *Music Education for High Schools.* 1941. American.

Waring, Fred. *Tone-Syllables,* Words & Music, Inc. 1945. (Free)

Wilson *Music in the High School.* 1941. Silver.

Suggested Music for Mixed Voices (SAB).

	Choral Program Series, Bk. IV	arr. Wilson	Silver Burdett
M	As Torrents in Summer	Elgar	H. Flammer
M	Behold That Star	Spiritual, arr. Cunkle	Shawnee Press
E	Blue Tail Fly, The	arr. Ryg	Belwin
E	Days of Youth (U. of Maine)	Fenstad	Carl Fischer
E	Dogies, The	Cowboy song, arr. Treharne	Willis
E	Dona Nobis Pacem	Traditional	Hall & McCreary
M	Flow Gently Sweet Afton	Spilman, arr. Cunkle	Shawnee Press
M	Give Me Your Tired, Your Poor	Berlin, arr. Ringwald	Shawnee Press
M	Good Morrow, Gossip Joan	Fischer	O. Ditson
E	Hear My Prayer	James	G. Schirmer
M	In Bethlehem's Lowly Manger	Williams	H. Flammer
M	Joshua Fit de Battle ob Jericho	arr. Cain	H. Flammer
E	Kentucky Babe	Geibel	Edwin H. Morris
M	Little David, Play on Your Harp	arr. Swift	Belwin
M	Lord Is Gracious, The	Hamblen	Boosey & Hawkes
M	Lord Is My Shepherd, The	Cain	H. Flammer
E	O Soldier, Soldier	English Folk Song	H. Flammer
M	When Jesus In The Garden	17th century	G. Schirmer
M	You'll Never Walk Alone	Rodgers, arr. Ringwald	Shawnee Press

(SATB)

	Choral Program Series, Bks. V and VI	arr. Wilson	Silver Burdett
E	Ave Maria	Arcadelt	C. C. Birchard
M	Battle Hymn of the Republic	Steffe, arr. Ringwald	Shawnee Press
E	Brother James' Air	arr. Jacob	Oxford U. Press
E	David's Lamentation	Billings	Carl Fischer
M	For the Beauty of the Earth	Kocher, arr. Davis	Remick
E	From Lucern to Weggis On	Swiss Folk Song	E. C. Schirmer
M	God So Loved The World	John Stainer	G. Schirmer
M	Heavenly Light	Kopylow, arr. Wilhousky	Carl Fischer
E	His Name So Sweet	Spiritual, arr. Johnson	Carl Fischer
M	Jesus, Priceless Treasure	Bach, ed. Gray	Pro-Art
E	Kye Song of St. Bride	Clokey	C. C. Birchard

E—Easy *M—Medium difficult*

M	Lauda Anima	Andrews	G. Schirmer
M	Let All Things Now Living	Welsh, arr. Davis	E. C. Schirmer
M	(SATB or 8-part) Listen To The Lambs	Spiritual, arr. Davis	G. Schirmer
M	Lo, How A Rose E'er Blooming	Praetorius, ed. Cain	Raymond A. Hoffman
M	Madame Jeanette	Murray	Carl Fischer
E	Music, A Link With God	Pohlmann	Hall & McCreary
E	Noel	Gavaert	Neil A. Kjos
E	Old Abram Brown	Britten	Boosey & Hawkes
M	Onward Christian Soldiers	Sullivan, arr. Simeone	Shawnee Press
M	Psalm 150	Franck	C. C. Birchard
M	So Dim With Tears	M. Haydn, ed. Cain	Choral Art
E	We Thank Thee, Lord	Bortniansky	Neil A. Kjos

Suggested Music for Treble Voices.

Choral Program Series, Bk. I (SA) and Bk. II (SAA)—arr. Wilson pub. Silver Burdett

M	(SSA)	At Eventide It Shall Be Light	Gaul	Theo. Presser
M	(SSA)	By The Waters of Minnetonka	Lieurance	Theo. Presser
M	(Unis.)	Canticle of Peace, A	Clokey	C. C. Birchard
M	(SSA)	Death of Trenar, The	Brahms	Novello
E	(SA)	Gossip Joan	English Folk	E. C. Schirmer
M	(SA)	Gracious Saviour	Gluck	H. W. Gray
M	(SA)	Holy Spirit, Truth Divine	Handel	Remick
M	(SSA)	I Heard A Forest Praying	DeRose	Chappel
M	(Round)	Ifca's Castle	Czech., arr Aschenbrenner	Carl Fischer
M	(SSA)	Lift Thine Eyes	Mendelssohn	E. C. Schirmer
M	(SSA)	No Candle Was There and No Fire	Lehmann	Chappell
M	(SSAA)	O, My Love Is Like A Red, Red Rose	Scotch, arr. Hall	Galaxy
M	(SSA)	Oft In The Stilly Night	Irish, arr. Wilson	Carl Fischer
M	(SSA)	So's I Can Write My Name	Spiritual, arr. Cain	H. Flammer
M	(SSAA)	When Love Is Kind	English, arr. Hollis	Choral Press

E—Easy *M—Medium difficult*

Suggested Music for Male Voices

	Choral Program Series, Bk. III	arr. Wilson	Silver Burdett
	Men's Get Together Songs	Lorenz	Lorenz
	Twice 55 Blue Book for Male Voices	arr. Dykema	C. C. Birchard
M (TTBB)	Blow, Trumpets, Blow	James	H. FitzSimons
M (TTBB)	Brothers, Sing On	Grieg	J. Fischer
M (TTBB)	Climbin' Up The Mountain	arr. Smith	Neil A. Kjos
M (TTBB)	De Animals A-Comin'	arr. Bartholomew	G. Schirmer
M (TTBB)	Down The Open Road	Haney	B. F. Wood
M (TTBB)	Heaven-Bound Soldier	Wright, arr. Cain	Choral Press
M (TTBB)	Kentucky Babe	Geibel	Edwin H. Morris
M (TTBB)	Let There Be Music	Williams	H. Flammer
M (TTBB)	Let Thy Mercies Come Also Unto Me	Davis	Boston
E (TTBB)	Old Nickodemus	Davies	Choral Press
M (TTBB)	Out of the East	Gibb	B. F. Wood
M (TTBB)	Praise We Sing To Thee	Haydn, arr. Lubaas	Neil A. Kjos
M (TTBB)	Serenade	Ahlstrom	G. Schirmer
M (TTBB)	Sleeping Lake, The	Pfeil, arr. Wilhousky	Carl Fischer
M (TTBB)	Stouthearted Men	Romberg	Harms
M (TTBB)	When Good Fellows Get Together	Bullard	O. Ditson
M (TTBB)	Winter Song	Bullard	O. Ditson
M (TTB or TTBB)	You'll Never Walk Alone	Rodgers, arr Ringwald	Shawnee Press

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E—Easy *M—Medium difficult*

INSTRUMENTAL MUSIC IN THE SENIOR HIGH SCHOOL

Administration of Instrumental Music.

It is obvious that no statement can cover the many possible instrumental music programs. Each school must develop its own program according to its needs, the personnel available, the finances provided, and the philosophy of the administration.

Each school should do what it can to develop an instrumental music program according to its own ability, starting with a duo, a trio, or a quartet, if necessary.

To help insure a successful instrumental music program, it is well to keep in mind adequate provision for the following:

- *Schedule*—To reach a maximum number of students, a rehearsal period that conflicts least with other regularly

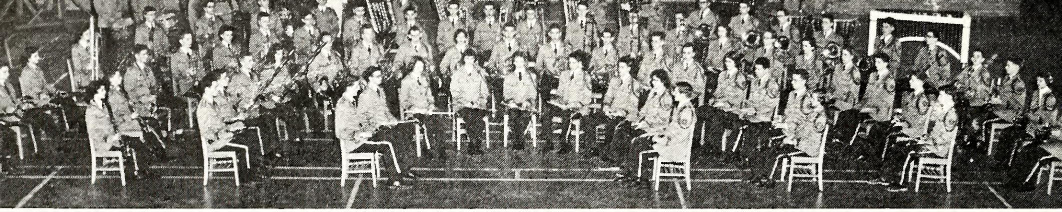
The scientific approach to music proves rewarding.

scheduled classes must be selected. Double section classes should be scheduled during the large performing group meetings to allow the largest possible number of students to attend.

- *Rehearsal Space*—An allowance of eighteen square feet per instrumental performer is necessary. (An invaluable guide to space and equipment needs can be found in "Music Rooms and Equipment" Bulletin: M.E.N.C.)
- *Storage Space*—This will depend upon the expected size of the instrumental groups, but it will be better if it is too large rather than too small. Include such items as shelves, lockers, cabinets, percussion cabinet, etc.
- *Budget*—Adequate financial provision is most necessary if the program is to have any hope of success.
- *Equipment*–A partial list includes: chairs, music stands, director's stand and podium, pianos, tuning bars, music and record filing cabinets, metronome, school-owned band and orchestra instruments for both elementary and high school use. The larger, less common instruments, such as the bass drum, cymbals, field drums, bass horns, bass clarinet, baritone, saxophone, bassoon, oboe, bass viol, cello, and viola, should be provided by the school. Sometimes the purchase of the more popular instruments, such as baritone horn, trombone, flute, etc., help the pupil who is not able to purchase his own instrument, but who has talent and interest in such pursuit.
- *Repairs and replacements*—Adequate provisions for repairs and replacements will help insure the permanence of the instrumental music program.

Beginning instrumental classes

It is recommended that instruction in instruments begin in the elementary grades, or at least in the junior high school. Also, there will be students in the senior high school who want and need such instruction before being admitted to the band or orchestra. Such classes will probably need to be arranged after school hours. In some instances senior high school students may enter classes with junior high school students. No credit should be given at this level.



An effective instrumental program should result in a superior performing organization.

Orchestra credit The orchestra provides an excellent type of instrumental experience for all pupils who participate, and it is especially important for the opportunity it offers to pupils who are interested in stringed instruments. Balance of instruments is important, for without it the organization is not as effective or as interesting, either to those who participate or to those who listen. Since there is such a wealth of fine literature available for the orchestra, emphasis should be placed on its use, as well as on good intonation, proper tone production and rhythmic stability, for these are essential to good ensemble playing and artistic interpretation. Credit for five rehearsals per week should be one unit per year; or one-half unit per year for three rehearsals per week.

Levels of playing ability As soon as practicable, provision should be made for two levels of playing ability—a training orchestra and an advanced orchestra. There will be new recruits to the training orchestra from the grammar or junior high school and from the instrumental classes. Admittance to the advanced orchestra should be by examination to insure both playing ability and good balance. The advanced orchestra should carry on the same type of work as the training orchestra, but on a higher level of perfection and finish in playing as well as in the difficulty of the material used.

Band A band is generally easy to organize, due in part to its popular appeal and spectacular use in parades and at athletic events. However, in addition to a marching band, a concert band should be the goal of every high school which supports a good program of instrumental music.

As soon as practicable, provision should be made for two levels of playing ability—a training band and an advanced band. There will be new recruits for the training band from the grammar or junior high school and from the instrumental classes. Admittance to the advanced band should be by examination to insure both playing ability and good balance. The advanced band will carry on the same type of work as the training band, but on a higher level of perfection and finish in playing and in the difficulty of material used.

Credit Credit should be one unit per year based on five rehearsals per week, or one-half credit per year based on three rehearsals per week. For both the orchestra and the band, rehearsal time should be a regularly scheduled period in the school day. It is preferable that this period not conflict with too many other classes which have no alternative periods.

Small instrumental ensembles Included under this heading are such chamber music groups as the string quartet; string quintet; trio of violin, cello, and piano; or of violin, flute, and piano; or of two violins and piano; woodwind ensembles of various combinations; and brass ensembles, usually quartets of various combinations. As in the case of vocal ensembles, these groups are often more or less informally organized, but are very important in the musical life of the school and should be heartily encouraged. It is usually some of the superior players who gather in these small groups to play for their own pleasure, often meeting in their homes, and independently of any faculty help. "Free periods" should be scheduled when these ensembles can come to the instructor for help and for the teacher to note progress and to help them find more material for practice. The most capable of these groups should be stimulated to play in a singing assembly, and to participate in the district contests.

Materials for Beginning Instrumental Classes

Music Aptitude Tests	1. Pan-American Instruments. Conn. 2. Tilson-Gretch Musical Aptitude and Survey Blank. Gretsch.

Note: The Pan-American test is better for the lower grades, because it is easier to understand; it also provides for actual demonstration on various instruments. The Tilson-Gretsch is designed to more accurately test musical aptitude, but it needs more explanation by the monitor than is provided on the recordings for the test.

BEGINNER'S METHODS (STRINGS)

Bornoff's Finger Patterns. Fischer.
Herfurth. *A Tune A Day.* Boston Music.
Isaac, Merle. *String Class Method.* Cole.
Waller. *String Class Method.* Kjos.
Easy Steps to the Orchestra. Mills.

WOODWIND, BRASS, PERCUSSION

Douglas. *Belwin Band Builder.* Belwin.
Metcalf. *Short Cut Band Method.* Fischer.
Taylor. *Easy Steps to the Band.* Mills.
Weber. *Belwin Elementary Band Method.* Belwin.
Smith-Yoder-Bachman Ensemble Band Method. Kjos.

Suggestions to teachers and administrators

The third and fourth grades are good for starting a string program. Interest is high at this level and testing can be helpful in making proper selection.

A homogeneous grouping of instruments for beginning classes is better than mixing the instruments of the various instrument families. If the time of the teacher is limited, a heterogeneous grouping should be followed.

It is better to wait until the fifth or sixth grade before starting or switching students to the larger instruments.

The fifth and sixth grades are good for starting the wind and percussion instruments, although some will start in the fourth grade; others will rather wait until the seventh grade or the junior high school.

As the students progress, an orchestra should be formed (as well as smaller ensembles), so that performances may be stimulated for the home, the classroom, the school assembly, and other school and civic functions.

A band with complete instrumentation is possible on the elementary school level. The better players should become members of the orchestra, thus enlarging their field of musical experience, while the other band members develop more individual responsibility and initiative.

Through the secondary level, be it junior and senior high school or seventh through twelfth grade, there is a need to broaden the program, so that more students can find participation at their own level. The materials for the orchestra and band will become more and more advanced, making small ensembles (which combine students of similar degree of attainment) of greater importance and usefulness to the individual and to the program.

It is suggested that the *Suggested String Syllabus for Annual Achievement Examination* for violin, viola, cello and string bass be a guide toward a course of study for the stringed instruments. Copies of this syllabus may be procured from the A.S.T.A.

Sources of useful materials *Band and Orchestra Guide,* wall charts showing instruments, posture, fingering, etc., also film strips showing instrumental techniques. *Pan American.*

Posture and playing position charts for the stringed instruments. Chart showing the stages of construction of the violin, etc. *Scherl and Roth, Inc.*

Graded music lists for band, orchestra, choir, string orchestra, soloists and ensembles. Also minimum standards for stringed instruments, and many additional publications. MENC.

Graded music lists for stringed instruments, as well as many publications dealing with problems of string teaching. Of particular importance is the "Suggested String Syllabus for Annual Achievement Examination" for violin, viola, cello, and string bass. A.S.T.A.

The Interlochen List of Recommended Materials for Instrumental Ensembles. *National Music Camp.*

BIBLIOGRAPHY

Normann. *Instrumental Music in the Public Schools.* Presser.

An interesting volume for those preparing to teach music in the public schools; for supervisors and teachers of instrumental music in all educational institutions.

Maddy. *Instrumental Technique for Orchestra and Band.* Willis.

A most complete text, with additional appendices on the Dance Orchestra, The Repairing of Instruments, The Marching Band, and Playing Position and Fingering Charts for all instruments.

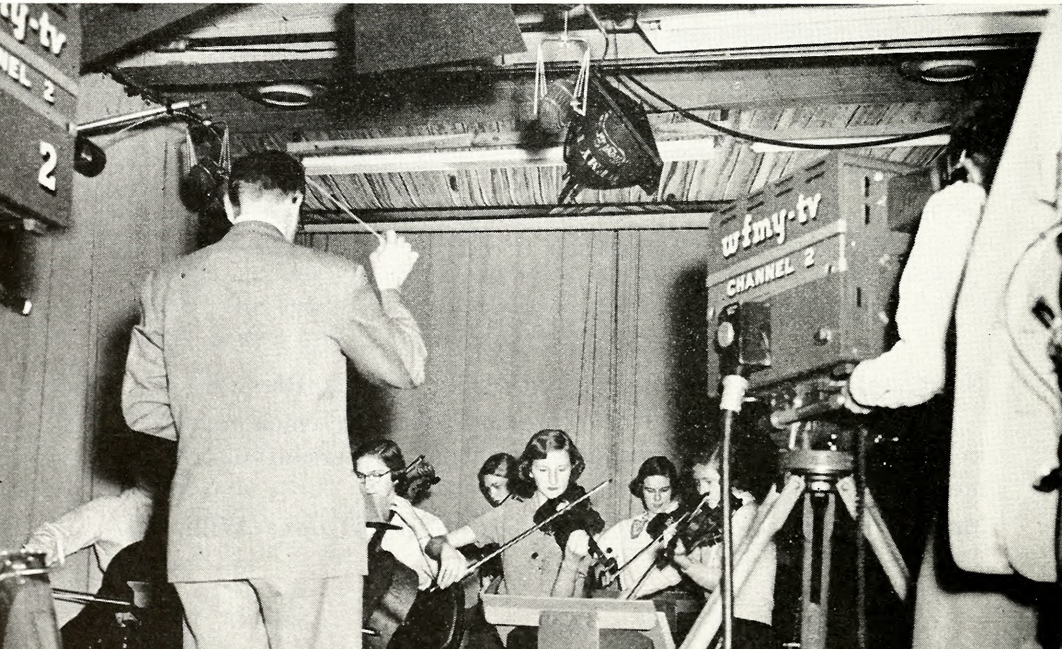
Prescott-Chidester. *Getting Results with School Bands.* Fischer.
This volume makes a definite contribution toward the solution of many of the problems involved in teaching instrumental music in the public schools. Equally useful for orchestra.

Best, Clarence J. *Music Room and Equipment.* M.E.N.C.
A most complete bulletin covering all types and needs and locations of music rooms, with sections on equipment, radio and other audio-visual aids, as well as floor plans, etc.

Applied Music Study In the High School

The widespread interest in applied music (the study of piano, violin, orchestral instruments, etc.), the general recognition of this study as a legitimate phase of secondary education, and the realization of the importance of the development of these techniques during the adolescent period, has resulted in the development of plans for accrediting the work as an integral part of the pupil's curriculum. Since few high schools can provide this instruction, the following plans are set up to enable the school

Modern devices help us see as well as hear music performance.



to give credit for properly supervised study in applied music carried on by pupils at their own expense and with private teachers.

A. *Regulations Governing Credit.*

1. The student registering for credit must be a regularly registered pupil of the high school.
2. Application for credit must be made on a blank form provided by the high school principal. (See Form A.)
3. The pupil must have two lessons of thirty minutes each per week, or one lesson of sixty minutes per week, throughout the school year.
4. The pupil must practice a minimum of six hours per week, keeping a record of it on a weekly report blank form which is certified by the parent to the teacher at each lesson. (See Form B.)
5. At the close of each grading period, the teacher will give the high school principal the pupil's grade on a report blank provided by the high school principal. (See Form C.)
6. The pupil must pass an examination before credit for the work may be allowed.
   a. The application for this examination must be made not less than two weeks before the close of the school year on the form provided by the high school principal. (See Form D.)
   b. The examination must be given by a musician of good standing in the State who has been approved as an examiner by the State Department of Public Instruction. The examiner is to be engaged by the high school principal.
   c. A reasonable fee (not over $5.00) should be paid by the pupil for his examination. This fee is to be used only for the expenses of the examiner.

d. The examiner must report the result of the examination to the principal of the high school on a blank form provided for this purpose, and the principal will make the proper record on the pupil's report card. (See Form E.)

e. The teacher of applied music is not permitted to be present at the pupil's examination.

f. The examiner may grant the pupil—
   (1) One-half unit of credit for the year's satisfactory study, or
   (2) One-fourth unit, if the examiner considers that the pupil has accomplished much less than should be done in a year of study, or,
   (3) Deny the pupil any credit, if he considers the work done as unsatisfactory for high school credit.
   (4) Students earning a passing grade as a result of the National Guild of Piano Teacher examination shall earn credit without further examination provided that the examination is based on the equivalent of material listed in this bulletin.

7. Suggestive lists of materials in piano and violin for this study of applied music for credit will be found on the following pages of this bulletin.

B. *Forms for Report Blanks*

The following report forms will be needed for the administration of these plans for granting high school credit for the study of applied music under private teachers. As stated in the Regulations Governing Credit, these blanks are to be provided by the high school principal. It is not necessary that they be printed. Mimeographed blanks will be entirely satisfactory.

In addition to these report blanks, it is very desirable that a copy of the Regulations Governing Credit be given each pupil of applied music who is applying for credit. The pupil should take this copy of the Regulations home so that the parents may know what is expected of the pupil, of the parent, and of the teacher of applied music.

FORM A. APPLICATION FOR APPLIED MUSIC CREDIT

______________________School   Date______________

We, the undersigned, hereby request that______________________
Pupil
be permitted to study for credit the applied music subject herein named, subject to the regulations stated on the accompanying sheet. These regulations we have read and hereby accept.

Applied music subject______________________

School year beginning______________________

Number of years previous study without high school credit______________

Number of years previous study with high school credit______________

Signed______________ Pupil

______________ Parent ______________Teacher

FORM B. APPLIED MUSIC STUDY   PRACTICE RECORD CARD

______________________School

Name______________________ Subject______________

Record minutes of practice each day, have a parent sign it, and take to your teacher each week when you have your lesson.

Month	*Mon.*	*Tues.*	*Wed.*	*Thurs.*	*Fri.*	*Sat.*	*Signature Parent's*
1st week							
2nd week							
3rd week							
4th week							
5th week							

______________ Semester   ______________Year in High School

______________________Teacher

FORM C. APPLIED MUSIC STUDY — TEACHER'S REPORT

______________________________School

Name______________________________ Subject______________
(pupil)

	Number Lessons	*Number of Hours Practice*	*Grade*	*Remarks*
1st month				
2nd month				
3rd month				
4th month				
5th month				
6th month				
7th month				
8th month				
9th month				

Teacher______________________________ Date______________

FORM D. APPLIED MUSIC STUDY — APPLICATION FOR EXAMINATION

We, the undersigned, hereby request that______________________________
(pupil)

be permitted to take the annual examination in______________________________
(subject)

for credit, subject to the regulations agreed to at the beginning of the current school year.

Signed______________________ Pupil ______________________Parent

______________________ Teacher Dated______________________

Statement of Work Accomplished

This is to certify that______________________has studied and learned acceptably, during the current school year, the following:

Scales, etc. ______________________________

Studies ______________________________

Pieces ______________________________

Signed: ______________________Teacher Dated______________

Note to teacher and pupil: This Application for Examination and Statement of Work Accomplished must be presented to the examiner at the time of the annual examination. The examiner will give it, with his report on the examination, to the High School Principal for permanent filing.

FORM E. APPLIED MUSIC STUDY EXAMINER'S REPORT

______________________________ School

Student's Name	*Subject*	*Grade*	*Amount Credit*

For Year Ending__________ Signed:______________________ Examiner

HIGH SCHOOL COURSE OF STUDY IN PIANO

The plan of this outline is to suggest from innumerable sources, a representative and authoritative list of material from which each year's work may be selected. Ample freedom is given the private teacher to offer the pupil favorite material

Ensemble performance develops leadership.

equivalent to the suggested numbers. In all cases this equivalent material must be of the same minimum standard as set forth in each year's work.

These courses are offered in the hope that many high school pupils will, induced by the credit toward graduation, find it possible to continue, or to begin, the study of applied music during the high school period.

COURSE FOR THE BEGINNER

FIRST YEAR

(Ninth Grade)

TECHNIC

1. Scales.

   C,G,D,A,E,B,F major scales, one octave hands separately. M.M. 60-72, in the following forms:

   1 octave—1 sound to the beat (quarter notes)
   2 octaves—2 sounds to the beat (eighth notes)
   3 octaves—3 sounds to the beat (triplets)
   4 octaves—4 sounds to the beat (sixteenth notes)

2. Chords:

   C,G,D,A,E,B,F major triads in three positions
   M.M. 40-60, in the same form as major scales

3. Cadences (harmonic progressions).

   I V I, I IV I in all major keys, hands separately or together in three positions.

4. Studies or Etudes.

   (Examination requirement: one specimen representing each group, to be selected by the examiner.)

SIGHTREADING

One piece, at least two grades below prepared numbers.

EAR TRAINING

Recognize major and perfect intervals.
(Not required for examination, but highly recommended.)

REPERTORY

1. Bach, *Little Preludes.*
2. Any movement from a sonata or sonatina by Haydn, Mozart, or Beethoven.
3. Compositions by romantic or modern composers. (Examination requirement: one selection representing each group. Three selections must be memorized.)

Examination numbers may be chosen by the teacher from the material suggested on the supplementary list, the high school contest-festival list or the list prepared by the Federation of Music Clubs.

SUPPLEMENTARY LIST

FIRST YEAR

(Ninth Grade)

TECHNIC—STUDIES AND ETUDES

Barth. *Technic Book I.*
Bertini. *Twenty-Five Etudes* op. 100.
Burgmueller. *Studies* op. 109 Bk. 1.
Czerny-Germer. *Volume I, Part L.*
Gurlitt. *Twenty-Four Melodious Studies.*
Heller. *Studies* op. 47.
Thompson, John. *Third Grade Velocity Studies.*

REPERTORY

Aaron. *Adult Approach to Piano Study.*
Bach. *Six Little Preludes for Beginners.*
———— *Twelve Little Preludes for Beginners.*
———— Hughes. *Master Series for the Young.*
Carter. *Book for Older Beginners.*
Mason. *Adult Approach to the Piano.*
Beethoven. *Sonata* op. 49. No. 1 and No. 2.
Curtis. *Fundamental Piano Series Book III.*
Frey. *New Sonatina Book.*
Frost. *Six Sonatinas.*
Haydn. *Allegretto.*
———— *Six Sonatinas.* (Schott Ed-urtext).

Mozart. *Viennese Sonatinas.*
Scionti. *Road to Piano Artistry.* Vol. 4 and 5.
Selected Sonatinas Book. Vol 1.
Bloch. *10 Enfantines.*
Brahms. *Waltzes.*
Chopin. *Preludes.*
———— *Mazurkas.*
Debussy. *The Little Shepherd.*
———— *Le Petit Negre.*
Dett. *Juba Dance.*
Grieg. *Lyrical Pieces* op. 12.
———— *Berceuse.* op. 38. No. 1.
Hanson. *Enchantment.*
———— *Clog Dance.*
Haubiel, *Dance of Dorian Youths,* from *Etchings.*
Ibert, *The Giddy Girl.*
Kabalevsky, *18 Pieces for Children.*
McDonald, *Monkeyshines No. 1 and 2.*
MacDowell, *Woodland Sketches.*
———— *Sea Pieces.*
Mendelssohn, *Children's Pieces.*
———— *Songs without Words.*
Pinto, Podolsky, *Recital Repertoire, Bk. I.*
———— *Five Scenas Infantes.*
Repper, *Tyrolese Wedding Dance.*
Scharwenka, *Barcarolle in e Minor.*
Schubert, *Moment Musical in f Minor.*
Schumann, *Album for the Young.*
Tansman, *Ten Diversions.*
Tchaikovsky-Hughes, *Master Series for the Young.*

SECOND YEAR

(Tenth Grade)

TECHNIC

1. Scales.

   C,G,D,A,E,B,F scales, hands together one octave apart. M.M. 60-72.

   Minor scales A,E,B,D, one octave.

2. Arpeggios (broken chords).
   All major and minor triads on white keys in three positions.
   M.M. 40-60, same forms as in first year work.
3. Cadences (harmonic progressions).
   I V I, I IV I in all major and minor keys, hands separately or together in three positions.
4. Studies or Etudes.
   (Examination requirement: one specimen representing each group.)

SIGHT READING

Material should be at least two grades below prepared numbers.
(Examination requirement: one piece, to be selected by the examiner.)

EAR TRAINING

Recognize major and minor scales and triads.
(Not required for examination—but highly recommended.)

REPERTORY

1. One Bach dance.
2. One romantic selection.
3. One number by an American.
   (All three must be memorized.)

Examination numbers may be chosen by the teacher from the material suggested on the supplementary list, the High School Contest list, or the list prepared by the Federation of Music Clubs.

SUPPLEMENTARY LIST

SECOND YEAR

TECHNIC—STUDIES AND ETUDES

Aaron. *Graded Course Book II.*
Bertini. *Twenty-Five Etudes* op. 29.
Burgmueller. *Studies* op. 109. Bk. II.

Czerny. *The New Czerny*. Bk. I.
——— Fermer. *Studies* Vol. I Part II.
Heller. *Thirty Progressive Studies* op. 46.
Schytte. *Twenty-Five Easy Studies.*
Scionti. *Book I.*

REPERTORY

Bach. *Two Part Inventions.* French Suites.
Bach, John Chr. *Sonata in C Minor.*
Scarlatti. *Twenty-Five Sonatas.* Peters.
Scionti. *Road to Artistry.* Vol. 6 and 7.
Thompson, John. *Piano Course Grade 4.*
Sonata Album. Vol. I. Schirmer.
Bach-Vincent. *Bach for Beginners.* Bk. 1.
Bartok. *Children's Pieces.*
——— *Mikrokosmos* Vol. 4 and 5.
Chopin. *Preludes.*
——— *Waltzes.*
——— *Mazurkas.*
Debussy. *Children's Corner.*
Frank. *Danse Lente.*
Gershwin. *Prelude No. 2.*
Heller. *Warriors Song.*
Iljinsky. *Lullaby.*
Lecuona. *La Comparsa.*
MacDowell. *Alla Tarantella.*
——— *Improvisation.*
——— *Scotch Poem.*
Niemann. *Evening in Seville.*
——— *Singing Fountain.*
Pieczonka. *Tarantella in A Minor.*
Prokofieff. *Children's Pieces.*
Repper. *The Dancer in The Patio.*
Reinecke. *Sonatina.* C. Major. op. 27. No. 1.
Scharwenka. *Scherzino.*
Schubert. *Minuetto in B Minor.*
——— *Impromptu* op. 142 No. 2.
Schumann. *Children's Scenes.*
Szalit. *Intermezzo* in G Flat Major.
Thomson, Virgil. *Tenor Lead.*
Whitemore, Cuthbert. *Hundred Best Short Classics.* Vol. I.

THIRD YEAR

(Eleventh Grade)

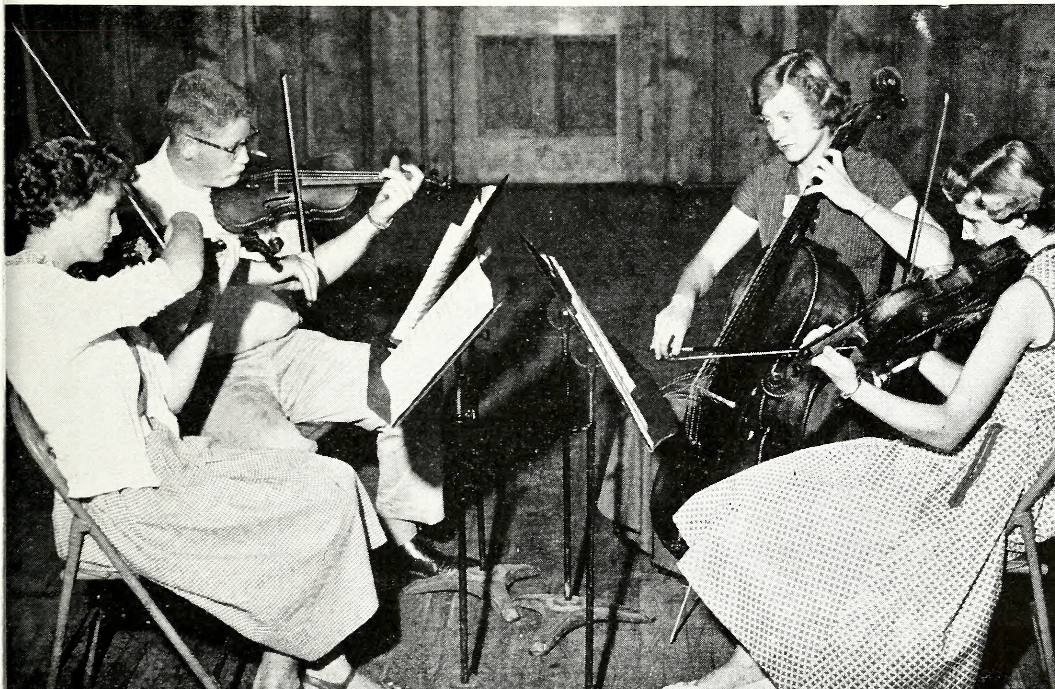
TECHNIC

1. Scales.
   B^b, E^b, A^b, D^b, C^b, F, C. Hands separately or together one octave apart. M.M. 72-88, same forms as in previous years.
   A,E,B,F,C,G minor scales, one octave, hands together.
2. Arpeggios (broken chords).
3. Cadences (harmonic progressions).
   I V I, I IV I in all major keys.
4. Studies or Etudes.
   (Examination requirements: one specimen representing each group.)

SIGHT READING

Material should be at least two grades below prepared numbers.

A string quartet performance is a most rewarding musical experience.



(Examination requirement: one piece, to be selected by the examiner.)

EAR TRAINING

Recognize major and minor scales and triads. Major, minor and perfect intervals.
(Not required for examination—but highly recommended.)

REPERTORY

1. One Bach number.
2. One Sonatina movement.
3. One Romantic number.
4. One selection by an American.

Examination numbers may be chosen by the teacher, from the material suggested on the supplementary list, the High School Contest-Festival list, or the list prepared by the Federation of Music Clubs.

SUPPLEMENTARY LIST
THIRD YEAR

TECHNIC—STUDIES AND ETUDES

Aaron. *Graded Course.* Bk. II.
Bertini. *Easy and Progressive Etudes* op. 32.
Czerny. *School of Velocity* op. 299.
———— Liebling. *Book II.*
Heller. *Etudes* op. 45.
Scionti. *Vol. II-III.*
Thompson. *Melody All the Way.*
Tchaikovsky. *Album for The Young* op. 39.
Wolff. *Twelve Short Octave Studies* op. 118.

REPERTORY

Albeniz. *Tango.*
Bach. *Two Part Inventions.*
Bach. *Three Part Inventions.*
Bach-Foote. *Second Year Book.*
Bach-Hughes. *Master Series for The Young.*
Barth. *Monticello Suite.*

Bartok. *Sonatina.*
---------- *Mikrokosmos Vol. 6.*
Beethoven. *Complete Sonatas.* (any standard edition).
Carpenter. *Polonaise Americaine.*
Chasins. *Prelude in E Minor.*
Chopin. *Nocturnes.*
---------- *Preludes.*
---------- *Mazurkas.*
---------- *Waltzes.*
Curtis. *Fundamental Piano Series* Bk. 4.
Debussy. *Arabesques.*
---------- *Children's Corner.*
Grieg. *Berceuse.*
---------- *Papillons.*
Griffes, Charles T. *The Lake At Evening.*
Guion. *The Harmonica Player.*
Haydn. *Complete Sonatas.* (any standard edition)
Ibert. *The Little White Donkey.*
Kabalevsky. *Sonatina.* op. 13.
MacDowell. *Hungarian.*
---------- *Shadow Dance.*
Mendelssohn. *Prelude in E Minor.*
Mozart. *Complete Sonatas.* (any standard edition)
Paderewski. *Nocturne in B Flat Major*
Palmgren. *Cradle Song.*
Rachmaninoff. *Humoresque.*
Schubert. *Complete Sonatas.* (any standard edition)
Schumann. *Romanze in F Sharp.*
Scionti. *Road to Piano Artistry* Vol. 8.
Shuett. *Reverie.*
---------- *Valse Lente* op. 17 No. 2.
Thompson. *Piano Course* Grade 5.
Thorn, Edgar. *Forgotten Fairy Tales.*
Tchaikovsky. *Humoresque.*
Tscherepnin. *Ten Bagatelles.*

Good orchestral performance develops and demands sensitive musicianship.

FOURTH YEAR

(Twelfth Grade)

TECHNIC

1. Scales.
   All major and harmonic minor scales, hands separately or together.
   M.M. 84-100.
2. Arpeggios (broken chords).
   All major and minor triads hands separately, one octave.
   M.M. 60-72.
3. Cadences (harmonic progressions).
   I V I, I VI I, in all major and minor keys in three positions.
4. Studies or Etudes.
   (Examination requirements: one specimen representing each group.)

SIGHT READING

Materials should be at least two grades below prepared numbers.
(Examination requirements: one piece to be selected by the examiner.)

EAR TRAINING

Same as in 3rd year.

REPERTORY

1. One Bach number.
2. One Sonatina movement.
3. One Romantic selection.
4. One selection by an American composer.

Examination numbers may be chosen by the teacher from the material suggested on the supplementary list, the High School Contest-Festival list, or the list prepared by the Federation of Music Clubs.

SUPPLEMENTARY LIST

FOURTH YEAR

TECHNIC—STUDIES AND ETUDES

Clementi. *Gradus and Parnassum.*
Cramer. *Studies for the Piano.*
Czerny. *School of Velocity,* op. 299.
———— Liebling. *Book III.*

REPERTORY

Albeniz. *Seguidillas.*
Bach. *O. P. E. Allegro in F Minor.*
———— *The Well Tempered Clavichord I and II.*
———— *Two and Three Part Inventions.*
Barth. *Tone Portrait.*
Brahms. *Ballade in G Minor* op. 118.
———— *Intermezzi* op. 116 No. 4 and 6.
———— *Intermezzi* op. 118 No. 1 and 2.
Chasins. *Rush Hour in Hong Kong.*
Chopin. *Nocturnes.*
Copland. *The Cat and The Mouse.*
Curtis. *Fundamental Series* Bk. 5.
Debussy. *Ballade.*
———— *Preludes* Bk. I and II.
Dennee. *Forest Sounds.*
Haydn. *Concerto in D Major.*
Liszt. *Liebestraum.* No. 2.
MacDowell. *Four Little Poems.*
———— *Moto Perpetuo.*

———— *New England Idyls*

———— *Prelude from Suite Modern.*

———— *Rigaudon.*

———— *Witches Dance.*

Mendelssohn. *Three Etudes* op. 104.

Prokofieff. *Prelude in C Major.*

Ravel. *Pavanne.*

Respighi. *Notturno in G Major.*

Schubert. *Impromptu.*

———— *Moment Musical.*

Schumann. *Fantasie Stueck* op. 12.

Scionti. *Road to Piano Artistry* Vol. 9.

Sonatas. (Same as in third year.)

Scott. *Lotus Land.*

———— *Dance Negre.*

Shostakovitch. *Three Fantastic Dances.*

Sibelius. *Romance.*

Select material (technic and repertory) from first year Advanced High School Course of Study.

GENERAL MUSIC CLASS IN THE SENIOR HIGH SCHOOL

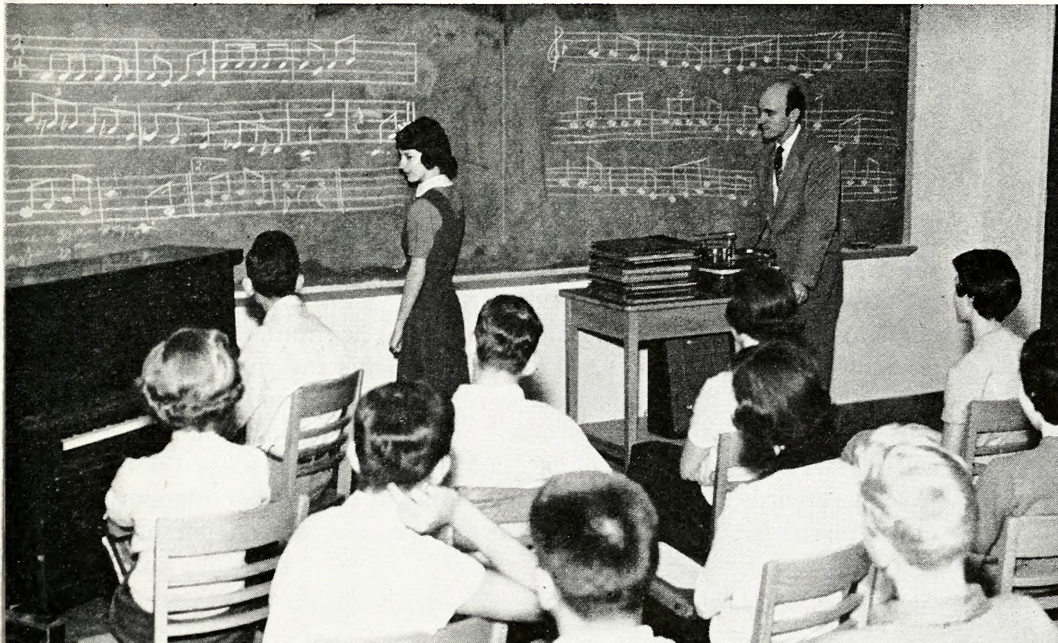
ORGANIZATION

The general music class, if carefully planned and effectively taught, can meet the school's needs for music education better than any other musical group. The course should be open to all children regardless of their musical experience. It is not a substitute of any kind, but rather a course that will enhance the entire program of music education in the school, if dealt with as the core of the school's musical activities. In this class many students will develop an interest in singing in the chorus or playing in an instrumental group.

The course must present a wide variety of interests

Any course of this type must have enough variety to meet the wide range of diversified interests that exist among a heterogeneous group. The word *general* itself suggests a wide range of activity. A general music course should deal with all kinds of music and every phase of musical expression.

Students study music associated with their daily living in a consumers music class.



General objectives The general objectives of a course such as this should be:

To provide experience in listening, singing and playing.

To provide some means of discovering musical skill.

To arouse a greater interest in and give further contact with music.

To provide general facts and information about music and related subjects.

The emphasis which the teacher places on each of these general objectives will be determined only by the needs of the class. Each year the needs of the class will be different, because each year the students will come with different interests and backgrounds.

Determine interest and background of students The teacher cannot plan a specific course of study for the year until the needs and interests of the class are discovered. He may have in mind such suggestions as singing, work in class voice, or having demonstrations and discussions. He may suggest that the class listen to records, create their own songs, experiment with recreational instruments, invite guest artists, have class concerts and field trips and a hundred other things. However, this is one music course that cannot begin with music. This one must begin with the interests of the children. If the course is to be entirely successful, it must begin on the level where the child's interests actually are and not where the teacher feels the interests ought to be.

The wise teacher realizes that to a child, any music which is familiar to him is good music. If there is a difference between the teacher's idea of *good* music and the student's idea of *good* music (and there usually is a difference), then it becomes the challenge of the teacher to bridge this gap, beginning with the student's idea and pursuing the avenues of his interests. If the musical scope of the class seems to center around modern dance music and popular music, as often happens, this makes an excellent starting point. Students may bring in and discuss their favorite records at this point. Discussion and projects or reports on different kinds of dance music and popular music, personalities in the field, whose dance music is attractive to so many people, and the like, can lead to a broader view of the whole subject of music. Outlining similarities and differences between the dance band and the symphony orchestra, or between the dance band vocalist and the opera singer, is one way that the teacher can stimulate further discussion and interest in the field of more serious music.

In-school and out-of-school music activities As the lines of pupil interest are followed through the course, an effort should be made to tie the subject matter in with other in-school and out-of-school activities. Classes in social studies, English, art, or languages, may call on the general music class to help with one of their projects. Music that the students hear in church, on television, on radio, at concerts, or in motion pictures, must be brought into the general music class. Students should understand at the beginning of the course that music is not an isolated art on a pedestal to be enjoyed by only certain favored people. *The attitude and approach of the early stages of the course is important.*

Class size The general music classes should not be larger than other classes in the school whose objectives are similar. The teacher *should* be well trained in music and must have an open mind to all kinds of music. The teacher of the general music class *should* have a good knowledge of the field of general education and a keen interest in the growth and development of the individual child.

How to organize class To introduce this course to the students, it might be well to set it up as a free elective, open to all students regardless of grade level. Other courses of a more specialized nature, such as music theory and class voice, may follow as an outgrowth of this first general music class.

Credit One unit credit should be given for five class periods per week. One-half unit credit should be given for three class periods per week.

SAMPLE UNITS FOR GENERAL MUSIC CLASS

The following is a sample outline of a general music class. (The group which used this outline preferred calling the class a "Consumer's Music Course".)

UNIT I—MUSIC IN RECREATION

1. Philosophy of good recreation.
2. A study of recreational opportunities in school and community.
3. Jazz as an avenue of recreation.
    a. History of jazz.
    b. Jazz styles. (Rag time, Blues, Dixieland, Hot Jazz, Swing, Be Bop, Glorified Jazz.)
    c. Jazz personalities.
    d. Jazz vocabulary.
    e. Jazz instrumentations.
4. Some general concepts as a result of this study.
    a. Jazz is always burlesque. It makes fun of everything which is serious in life.
    b. There is a time and place for every kind of music. The situation at hand determines the type of music to be used.
    c. Jazz reflects definite aspects of the "American way of life," such as our "happy-go-lucky" existence, frank nature, sense of humor, etc.
5. Changes which occurred in student interests concerning jazz.
    a. Students become more interested in higher, more refined jazz music.
    b. Students listened with more intelligent understanding and interest to the music they heard.

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Graham, A. P. *Strike Up the Band.* 1949. Nelson.
Hughes, Langston. *First Book of Jazz.* 1954. Watts.
Lomax, Alan. *Mister Jelly Roll.* 1950. Duell.
Miller, P. E. *Esquire Jazz Books.* 1944, '45, '47. Barnes.
Panassie, Hughes. *Hot Jazz.* Witmark.
.... *The Real Jazz.* Smith.
Ramsey, Frederic. *Jazzmen.* Harcourt.
Spaeth, S. G. *History of Popular Music.* 1954. Random.

UNIT II—MUSIC IN WORSHIP

1. A study of the meaning of worship.
2. A study of five major religions of mankind.
3. A brief history of music during Christian days.
   a. The inheritance of Christian music from Jewish culture.
   b. The study of early Christian music. (Plain song)
   c. The study of polyphony.
   d. The study of congregational participation after the Reformation.
   e. The study of music in our churches of today. (Music used in both formal and informal worship services.)
4. Outcomes.
   a. Students gained an understanding that the basic principles of worship are similar in all religions. This study aided pupils to understand better their own religion and to respect other religious beliefs.
   b. Through rich association with music in worship, students worked for an improvement in the music of the worship services of their own churches.

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Fitch, Florence. *One God—The Ways We Worship Him.* 1946. Lothrop.
Fraser. *The Golden Bough.*
Soper. *Religions of Mankind.*
Swarm, Paul. *Guidepost for the Church Musician.* 1954. Church Music Foundation.

UNIT III—MUSIC OF OUR SERIOUS THOUGHTS

This unit gives a wide choice of subjects for study. One class selected "Music Associated with a Wedding Ceremony" as the topic for this unit. Suggest *other* topics—Inauguration of a President, A Coronation, Dedication of Public Buildings, Commencement and Baccalaureate Programs, etc.

Activities:

1. Class studied wedding etiquette.
2. Class studied wedding traditions and customs.
3. Class studied wedding ceremonies.
4. Class studied wedding music.
5. As a final project each student composed an entire wedding ceremony, selecting appropriate music and illustrating proper wedding etiquette.

Outcomes:

1. Class realized as they did in their study of Unit I that there is a time and place for every kind of music. The music for a wedding ceremony should be serious and sincere.
2. Through a deeper understanding of proper procedures concerning preparation of the wedding ceremony, the students developed a keener appreciation for an inspiring and beautiful wedding ceremony.

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Post, Emily. *Etiquette.* 1950. Funk.
Vanderbilt, Amy. *Complete Book of Etiquette.* Doubleday.

Types of class recitation It is suggested that the teacher and students experiment with several types of class recitation. On some occasions the lecture method might be most practical. Whenever possible the panel discussion and other group methods should be used. At times the class might be divided into as many as five or six interest groups. Each group studies one phase of the subject at hand and reports to the entire class when their research has been completed.

Use of listening table In one instance the science department of the school fabricated a listening table, made up of three turn-tables (3-speed) with five earphone jacks per turn-table. This instrument was placed in the regular school library, which gave opportunity for members of an entire committee or several committees to listen to different compositions at one time. The use of earphones makes for quiet listening without disturbing others.

SYMPHONY AND OPERA IN NORTH CAROLINA

THE NORTH CAROLINA SYMPHONY ORCHESTRA

A symphony orchestra that actually belongs to the people of its State has grown to have an important place in its culture. The first grant-in-aid to an orchestra by a state government was given to the North Carolina Symphony in 1943; and legislatures since then have increased this original appropriation.

Our State orchestra was first organized in 1932 under the sponsorship of the North Carolina Symphony Society, a privately-owned, non-profit organization headed by Joseph Hyde Pratt. Lamar Stringfield was the first conductor and the musicians were collected from all sections of North Carolina. The first performance was on May 14, 1932 in Hill Music Hall, Chapel Hill. In 1939 the Symphony Society was reorganized and Dr. Benjamin Swalin was chosen as conductor.

In 1942 each community was encouraged to form its own Symphony Committee with as many members as possible. When a certain membership goal was attained, sufficient funds were available to pay for one free children's concert, as well as a concert for the community. This was a successful plan and in 1945, the orchestra was put on a professional basis.

The educational policy was also developed in 1942, with a music education teacher being named director of the Children's Concert Division. Her "Symphony Stories"—booklets containing brief background stories for the coming concert numbers and biographical sketches of the composers' lives; seating arrangement for the orchestra; melodic notation for some of the symphonic themes; music for the songs they sing with the orchestral accompaniment; and quiz games based on the program notes—are purchased by the pupils at a minimum charge. The director also compiles notes for classroom teachers which include a list of books, records, pictures, and films helpful in teaching a deeper appreciation for the coming program and symphony orchestras in general. These notes also help teachers to use rhythm, finger painting, dance movements, and study plans to help youngsters toward a better understanding of music. In 1954, the first in a series of two annual workshop meetings for grade and music teachers, sponsored jointly by the University of North Carolina Extension Division and the Symphony Society, was inaugurated.

Each year, in order to give many promising young musicians a "start" toward their professional careers, the North Carolina Symphony Orchestra offers an opportunity for capable musicians to audition for appearance as soloist with the State Symphony.

A prize of $1000 is offered each year by Edward B. Benjamin through the North Carolina Symphony Society to composers in this country who pen soothing music ("Restful, Reposeful!").

At present the North Carolina Symphony is, in reality, two touring orchestras. The "Little Symphony" (with 26 members) is on the road generally during February and March. At the conclusion of its tour, the Little Symphony is joined by approximately 40 additional musicians, thereby forming the Full Symphony which tours throughout the State, playing in larger cities.

Today, the North Carolina Symphony is known as the "Suitcase Symphony", for each season it brings music into all corners of the State. It has given more free children's concerts than any other orchestra in the world.

GRASS ROOTS OPERA

North Carolina can boast of another "first", for the week of of July 13-19, 1947 in Raleigh marked the first opera festival in the United States. This Eastern Seaboard Regional Opera Festival was produced by Clifford Bair of Winston-Salem, regional co-ordinator of the National Association for Opera, and sponsored by the North Carolina Music Festival Association in Raleigh. Three productions—"Martha", "The Chocolate Soldier", and "Elijah"—were given with a cast which was seventy-five per cent Southern and predominantly North Carolinian. Meredith and Wake Forest Colleges and the Raleigh Recreation Department assisted with choruses and dances.

The present Grass Roots Opera Company was organized in 1948 by A. J. Fletcher, a Raleigh attorney, shortly after his appointment as State Chairman of Opera by the North Carolina Federation of Music Clubs.

After a performance in Chapel Hill, the University established the North Carolina Opera School in Raleigh to train its performers. In an effort to increase the educational value of performances, conferences were held with State educational leaders. As a result, a former music education teacher was hired, whose duties included compiling notes for classroom and music teachers on the story of the opera, biographical sketches of the composer's life, general information about the country from which the plot was drawn, and suggestions emphasizing a close correlation between the opera study and the total school program. Several weeks in advance of each performance this educational director visited the area and assisted local school and community leaders in using the teacher's notes to greater educational advantage for adults as well as girls and boys. The result of such a pre-planned performance was a whole community of opera lovers.

The opera company won the support of the National Federation of Music Clubs, the University of North Carolina, and the cooperation of public school authorities. It progressed by leaps and bounds, and in 1950 was asked to perform at the Washington, D. C. Sesquicentennial Celebration.

The aims of the group are: "To give all qualified singers opportunity to equip themselves through experience before the footlights for a professional performance; to give avocational singers opportunity for development of their talents; and to acquaint the people of North Carolina with the beautiful music to be found in opera. Each performance is sung in English and in a manner that is just as understandable (especially after the school preparatory activities) as the popular music of the day.

The organization is careful to operate in a manner which can be duplicated by any other state; and, so far, eight others have attempted such a project. The Grass Roots Opera Company is attracting students from all over the United States and its former students are appearing in such well-known groups as the Wagner Opera Company and the New York City Center Opera Company. It has been featured in several magazines throughout the nation and is on the verge of being known throughout the world. It appeared at the 1953 Convention of the National Federation of Music Clubs in New York.

Like the North Carolina Symphony Orchestra, the Grass Roots Opera Company is glad to go into a community where there has never been a performance of its kind and make friends with heretofore non-opera goers.

"THE OLD NORTH STATE"

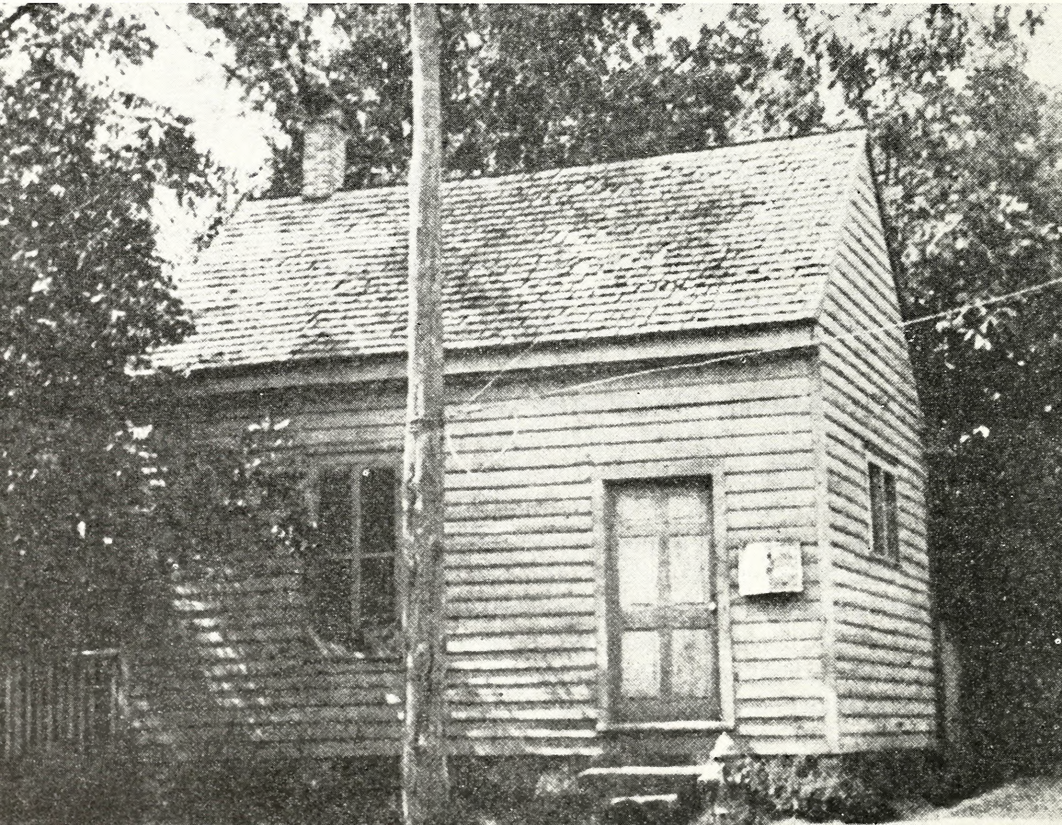
(A Study Lesson on the State Song)

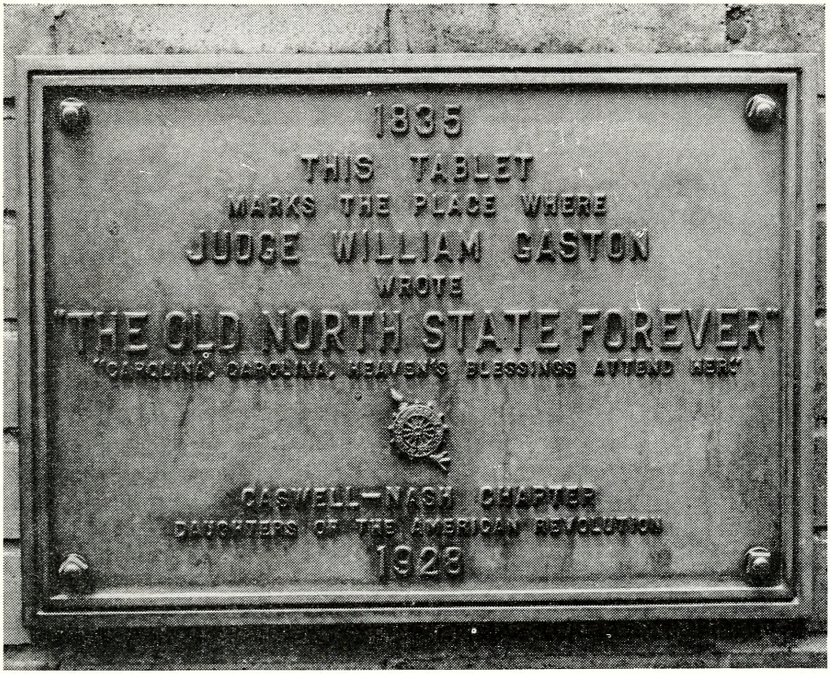
Prepared by Mrs. E. E. Randolph, Raleigh, N. C.

From about the year 1835, over a century ago, the people of North Carolina loyally sang as their State song "The Old North State," but it was not until 1927, by an act of the State Legislature, that it became the official State song.

The author of the words of the song was the highly esteemed

The little office on the corner of Salisbury and Hargett streets where, in 1835, Judge William Gaston wrote North Carolina's State song, "The Old North State." This building was later used by Miss Loulie Busbee's kindergarten where little children sang songs and perhaps learned to love "The Old North State" as it was sung in earlier years. Miss Busbee loaned the photograph for this article.




1835
THIS TABLET
MARKS THE PLACE WHERE
JUDGE WILLIAM GASTON
WROTE
"THE OLD NORTH STATE FOREVER"
"CAROLINA, CAROLINA, HEAVEN'S BLESSINGS ATTEND HER"
CASWELL-NASH CHAPTER
DAUGHTERS OF THE AMERICAN REVOLUTION
1928

Judge William Gaston of the North Carolina Supreme Court, who was born at New Bern, North Carolina, in 1778. The little office in Raleigh where Judge Gaston wrote the words of "The Old North State" stood on the corner of Hargett and Salisbury streets. A bronze tablet commemorating this fact was placed there in 1928 by the Caswell-Nash Chapter of the Daughters of the American Revolution.

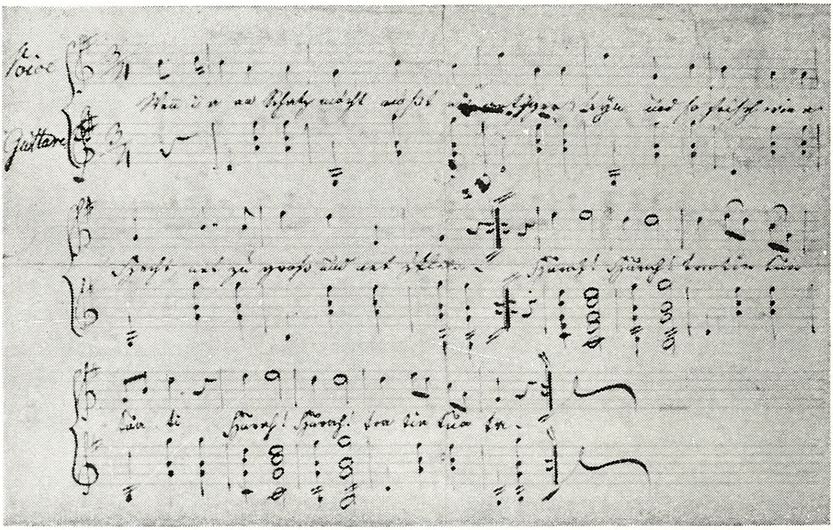
Two traditional stories have come down to us concerning the origin of the music of "The Old North State." In one story, perhaps not so well known, it is related that Judge Gaston, while attending an opera in New York City, in company with a lady (who evidently did not think North Carolina was a very interesting State in which to live), heard a tune he liked so well that he said to his companion: "If you will send me the music to that waltz, I will write a poem on North Carolina that will cause you to change your opinion of my State."

This story, however, does not have quite as much to support it as the other one which has been generally told and accepted throughout the years. It is as follows:

A group of "Swiss Bell-Ringers" at a program given in Raleigh in 1835 sang a song that appealed to several North Carolina girls, who hummed it over and over on the way home. The next day two of them "begged a copy of the music from the leader of the company" and that night sang the melody under the window of Judge Gaston's residence. According to tradition Judge Gaston was so pleased with the serenade that he said: "But there should be some words to such a pretty tune." Judge Gaston at this time was living in the home of Mrs. James F. Taylor, which was located at 102-104 West Hargett Street, Raleigh. One evening while Miss Louisa Taylor, a little girl of 13, was playing the air on the piano her mother remarked to Judge Gaston: "Uncle, what an appropriate tune for a national hymn." Soon afterwards William Gaston wrote words for this tune which had been sung by the "Swiss Bell-Ringers."

Thus the music of "The Old North State" came to us at a period in the history of our country when immigration was at its height. In this way America had brought to her shores much of the folk music of the whole world.

A comparison of the few printings of the music of "The Old North State" reveals the fact that the State song of North

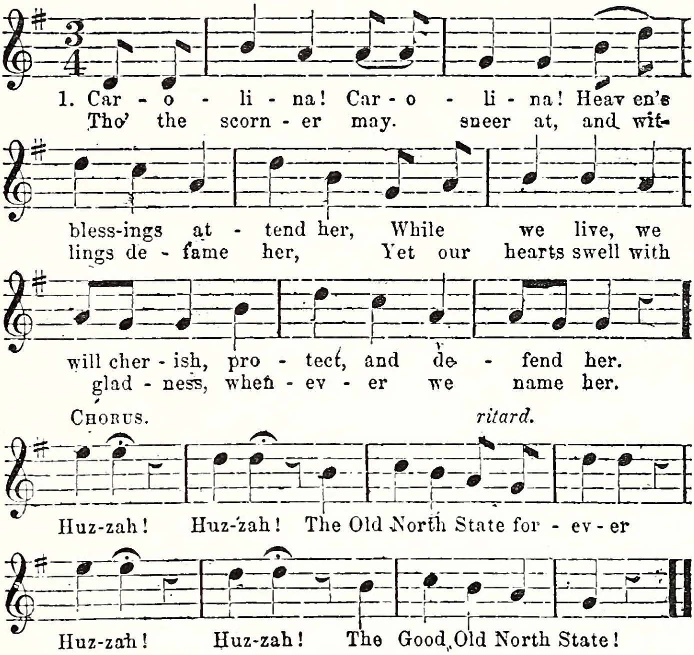


Facsimile of the manuscript sung in Raleigh, 1835, by the Swiss Bell-Ringers from which has developed "The Old North State."

"THE OLD NORTH STATE."

Words by WILLIAM GASTON.—Music by R. CULVER.

Published by James M. Edney, Asheville, N. C., 1850.


1. Car - o - li - na! Car - o - li - na! Heav en's
Tho' the scorn - er may. sneer at, and wit-
bless-ings at - tend her, While we live, we
lings de - fame her, Yet our hearts swell with
will cher - ish, pro - tect, and de - fend her.
glad - ness, when - ev - er we name her.
CHORUS.
ritard.
Huz-zah! Huz-zah! The Old North State for - ev - er
Huz-zah! Huz-zah! The Good Old North State!

The above print is the earliest known copy of the words and music of "The Old North State" extant. It was printed in Asheville in 1850.

Carolina has gone through a series of transformations like that of the folk song. The folk element is evident in the variations that have appeared in the way it has been sung in different periods of the lifetime of older people now living in different sections of the State. Variations in this song have occurred in different localities because of the fact that the song has been perpetuated largely by oral transmission.

There are available three articles of historical interest which give touches of local color to the writing of the words of "The Old North State"—each one giving a slightly different account. Perrin Busbee in the *North Carolina University Magazine,* March-April, 1894, tells about the old Taylor home in Raleigh where Judge Gaston lived and the law office on the same lot where he wrote the words of "The Old North State."

Jacques Busbee, writing in the North Carolina Booklet, April, 1913, tells of the interest his great-grandmother's family, the Taylors, had in this song of the Tyrolean singers and how they cooperated with Judge Gaston in order to get the meter to fit the song. His story is an account of a personal conversation he had with his great-aunt, Miss Louisa Taylor, concerning the writing of the words of "The Old North State."

Col. Fred A. Olds, in an article preserved in the Hall of History, relates how he secured for the Historial Commission the original manuscript of this folk song from Mrs. Malinda B. Ray, Fayetteville, "who for over 40 years had kept as one of her most treasured possessions this sheet of written music with its German words, handsomely written." Col. Olds also quotes a memorandum about "The Old North State" given him by Capt. S. A. Ashe, the historian of Raleigh: "Several little girls, among them Louisa Taylor, Fannie Birdsall, and Lossie Hill, heard the concert by the Tyrolean singers and went home singing the air."

Strange as it may seem, the writer was able to locate only four printings of "The Old North State" prior to 1926: the first is to be found in Wiley's North Carolina Reader, published in 1851 by James M. Edney, Asheville, North Carolina; the second was published by Alfred Williams and Company, Raleigh, sometime between the years of 1893 and 1900 (a copy of this printing is in the State Library); the third appeared in "Songs of the Seasons," a collection of songs published in 1909 by Mary Best Jones of New Bern and is "harmonized by Francis X. Hale"; the fourth is in a handbill form printed by the Rotary Club of Washington, North Carolina, for distribution to all Rotary Clubs in the State. This arrangement is by Edmund H. Harding of Washington, North Carolina, who said: "I made the arrangement in accordance with the way I had been taught as a child to sing the song."

The writer found in different sections of the State that, like a folk song, the people transmitted "The Old North State" orally from one generation to the next; that in the main, the body of the song was more or less the same, with extra quarter or eighth notes added here and there or slight changes in the melody.

Ever since the days of the Francis X. Hale harmonization, younger generations have been singing "The Old North State" in their bright, happy way with a quick, rousing "Hurrah." They have added here and there dotted notes in the body of the tune. The form of "The Old North State," which is now being taught by many teachers and music departments and sung by school children of the State, is presented in illustration on page 7.

Following the legislative enactment of 1927, when the words of "The Old North State" and the music as collected and arranged were officially adopted as the State song, the State of North Carolina invested in a plate. This plate is used in printing the words and music in the bulletins for distribution to public schools, public libraries of the State, and many religious, civic and commercial organizations desiring copies of the State song.

Further development in the history of "The Old North State" occurred in 1927 when Major P. W. Price, musical director of North Carolina State College, had the song arranged for bands. A. B. Andrews of Raleigh financed the preparation of the song for complete band instrumentation and had copies sent to members of State institutions and bands throughout the United States.

The United Daughters of the Confederacy through their historian, Mrs. John H. Anderson, has been active in promoting a wide-spread interest in the singing of the State song.

During 1941-42 the North Carolina Federation of Women's Clubs, through the courtesy of Mrs. A. C. Burnham, chairman of the Music Division of the State Federation, published and distributed 10,000 copies of an eight-page leaflet containing songs and readings for civic and patriotic meetings in the National Defense program. Included in this leaflet are the words and music of "The Old North State."

In concluding, the writer desires to express appreciation to the many North Carolinians—musicians, teachers, business men, historians, club women, librarians, school children, and singing folk of the home and fireside—who have so kindly and helpfully aided in the research for the material for the above statements and the harmonization of "The Old North State" as sung in 1926.

STATE SONG

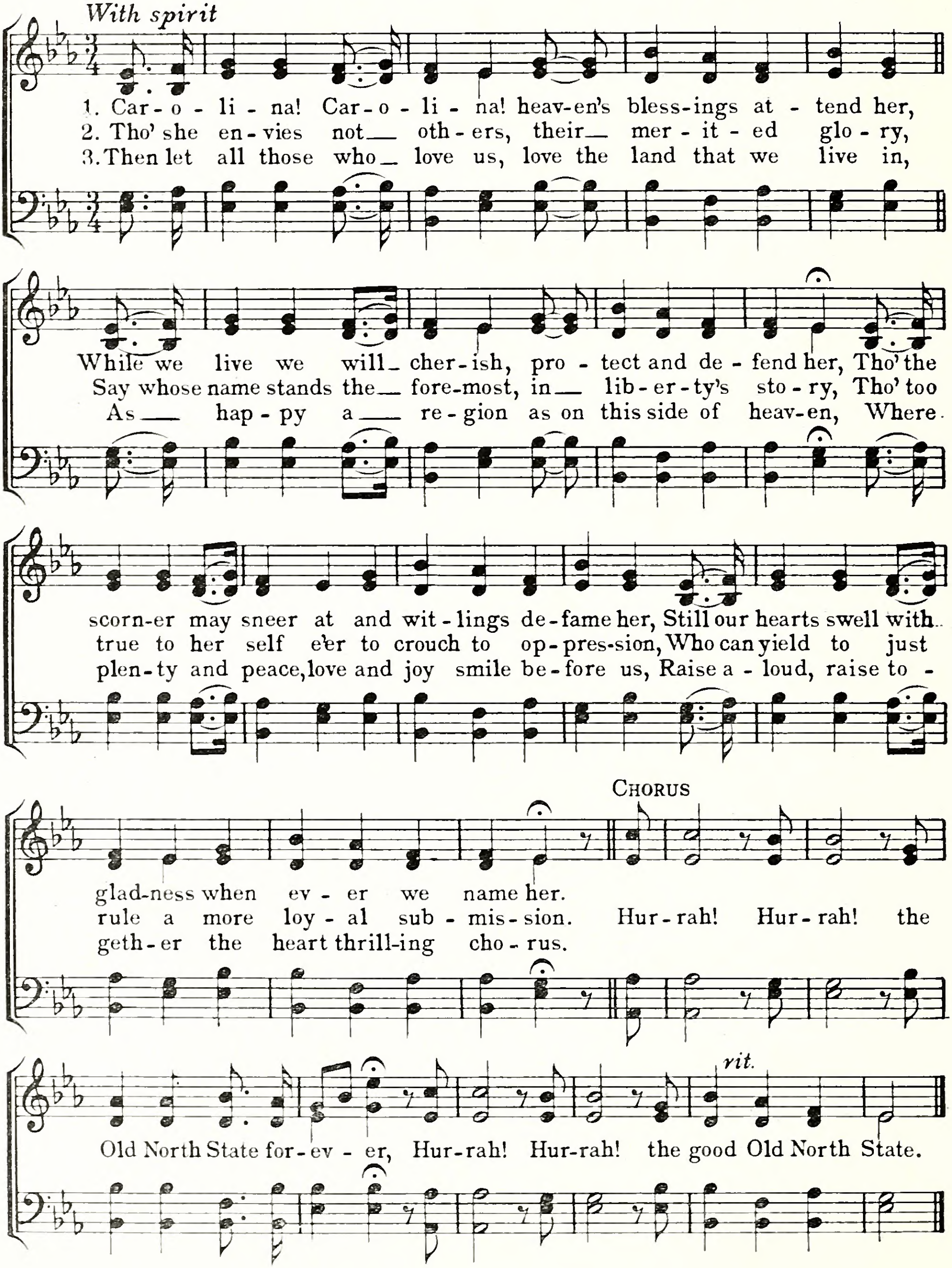
By an act of the General Assembly of 1927, the song known as "The Old North State" was legally adopted as the official song of the State of North Carolina.

THE OLD NORTH STATE

(Traditional air as sung in 1926)

WILLIAM GASTON

Collected and arranged
by MRS. E. E. RANDOLPH


With spirit
1. Car-o-li-na! Car-o-li-na! heav-en's bless-ings at-tend her,
2. Tho' she en-vies not oth-ers, their mer-it-ed glo-ry,
3. Then let all those who love us, love the land that we live in,
While we live we will cherish, pro-tect and de-fend her, Tho' the
Say whose name stands the fore-most, in lib-er-ty's sto-ry, Tho' too
As hap-py a re-gion as on this side of heav-en, Where
scorn-er may sneer at and wit-lings de-fame her, Still our hearts swell with
true to her self e'er to crouch to op-pres-sion, Who can yield to just
plen-ty and peace, love and joy smile be-fore us, Raise a-loud, raise to-
glad-ness when ev-er we name her.
rule a more loy-al sub-mis-sion.
geth-er the heart thrill-ing cho-rus.
CHORUS
Hur-rah! Hur-rah! the
Old North State for-ev-er, Hur-rah! Hur-rah! the good Old North State.
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THE GREAT SEAL OF THE STATE OF NORTH CAROLINA
MAY 20, 1775
ESSE QUAM VIDERI